VOGUE

Decorating Issue

TASTE and FASTE

in fashions and furniture

ADVANCE RETAIL TRADE EDITION

Price 35 Cents
40 Cents In Canada

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V o April 15, 1945
Incorporating Vanity Fair

It's not the wounded who are crying for help!

...it's the U. S. Army Hospitals. They need thousands of Wacs immediately to help Army doctors and nurses in their care of 30,000 returning wounded men a month.

This is among the most urgent needs in the country today. Any woman aged 20 to 49 inclusive — with or without hospital training — may apply. How about you?

JOIN *the* WAC

Wamsutta hopes to have enough Supercale sheets and pillowcases for all Uncle Sam's nieces when they come home again. And enough, too, for all you war brides who have never had your full share of Wamsutta Supercale — the famous, fine, long-wearing "Trousseau Sheet of America."*

WAMSUTTA MILLS *Since 1846* NEW BEDFORD, MASSACHUSETTS

Wamsutta SUPERCALE SHEETS

*REG. U.S. PAT. OFF.

Springfield Blankets . . . Wamsutta-Somerset Towels

Vogue says— "The Look" for spring, 1945 "current, choice, logical"

IN THIS ISSUE, further examples of THE LOOK for spring, about which Vogue said in the April 1st issue: "There has been an evolution of taste-with-the-times. The subordination of details of dress so that one impression prevails. The Look of having chic as unconcernedly as eyebrows or a sense of humour. It takes smooth splicing of what you already have and what you must find; of what you must eliminate and what you must add."

The Look is partly:

smooth hair	Page 70, this issue, Vogue says: "Brush-polished hair," and "Let your coiffure depend upon line—not fluff."
handsome hat	Page 81, April 1st issue, Vogue says: "Hats may be flowery landscapes. Or a 'bulk' of well-shaped, balanced straw or felt."
chains, pearls	Page 81, April 1st issue, Vogue says: "The Look is partly at the throat. Multi-wrapped gold chains, pearls.
pinker lipstick	Page 81, April 1st issue, Vogue says: "The Look of pinker lipstick."
smaller bags	Page 81, April 1st issue, Vogue says: "Smaller bags that look as if they meant to carry your 'effects,' not you."
loose gloves	Page 81, April 1st issue, Vogue says: "The Look is partly in gloves. Frankly sizes larger than hands. Gloves to be pulled off with one gesture."
feet on-the-ground	Page 81, April 1st issue, Vogue says: "Feet softly shod, on-the-ground."
silhouette	Page 81, April 1st issue, Vogue says: "There's the straight as the 'L' in L-85 look. And, coming in, the Midriff Look."

Would you like extra copies of this page to guide your buyers, salespeople? How many? Please write Vogue Merchandise Service, 420 Lexington Ave., New York 17, N. Y.

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2 YEARS (48 ISSUES) $9.00
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APRIL 15, 1945

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To sell fashion—quote Vogue!

VOGUE SAYS: "Cottons—traditional weather-beaters."

VOGUE SAYS: "With young summer dance dresses—little black gloves."

VOGUE SAYS: "Wear flower prints in the shade of a flower-bunched bonnet."

VOGUE SAYS: "For the beach—a saucy young bloomer dress."

VOGUE SAYS: "Mother Hubbard beach coats."

VOGUE SAYS: "City cottons go wherever silk prints go."

VOGUE SAYS: "Wear city cottons with a handsome hat, crowds of pearls."

VOGUE SAYS: "With curfew cottons—heaped-up hair, heaped-up bracelets."

VOGUE SAYS: "Short, pretty cotton dresses for warm, early-curfew nights."

VOGUE SAYS: "Fresh-as-a-celery-stick gingham dresses."

VOGUE SAYS: "Flower-bunched bonnets."

VOGUE SAYS: "Hip-festooned afternoon dresses."

VOGUE SAYS: "Smoothly wrapped coat dresses."

VOGUE SAYS: "Directoire evening gowns."

VOGUE SAYS: "Corsets with light control, understanding support."

VOGUE SAYS: "'Topaz'—pale, liquid-gold make-up for golden blondes."

VOGUE SAYS: "This year's Psyche Knot—clean as a profile on a coin."

VOGUE SAYS: "Coiffure news—new-minted Psyche."

VOGUE SAYS: "Let your coiffure depend on line, not fluff."

VOGUE SAYS: "Hair—off the forehead, off the neck."

VOGUE SAYS: "Hair sculptured to the head."

Use these Quotations

in your advertising, windows, and departmental displays.

1-

VOGUE SAYS:

"Fashion is Greek-minded."

2-

VOGUE SAYS:

"COTTONS . . . at noon, at curfew."

3-

VOGUE SAYS:

"Summer stripes."

4-

VOGUE SAYS:

"*Brush*-polished hair."

4/15

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

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Four Free Cards

Please check those you can use, and mail this coupon.

PHOTOGRAPHED AT THE COTILLION ROOM, HOTEL PIERRE, BY FONSSAGRIVES

ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Black Butterfly —our evening exclusive in exquisitely draped black rayon crepe, the bodice a black lace shadow over champagne rayon chiffon banded by black rayon grosgrain with a bow of the same above the heart. Sizes 10 to 18. $110

New Horizons
by CIRO

the perfume that carries you on . . . and on!

THREE SIZES: $27.50 $10.50 $6.25 *plus taxes*

Cotton in Color a brilliant summer suit . . . another beautiful fashion from our third floor.

B. ALTMAN & CO.
Fifth Avenue New York

VOGUE
April 15, 1945

VOGUE incorporating Vanity Fair is published semi-monthly except June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 105, No. 8
Whole No. 1742

Josef

OF GOLD SEAL IMPORTERS, INC.

Summertime bags in glistening white plastic!

Gay and light as Summer itself, Josef's hand-crocheted bags of plastic-coated cord:

Plasti-Crochene*

and

Plasti-Shell.*

White or black, navy, red, brown, pastels, multi-color.

About $22.50**

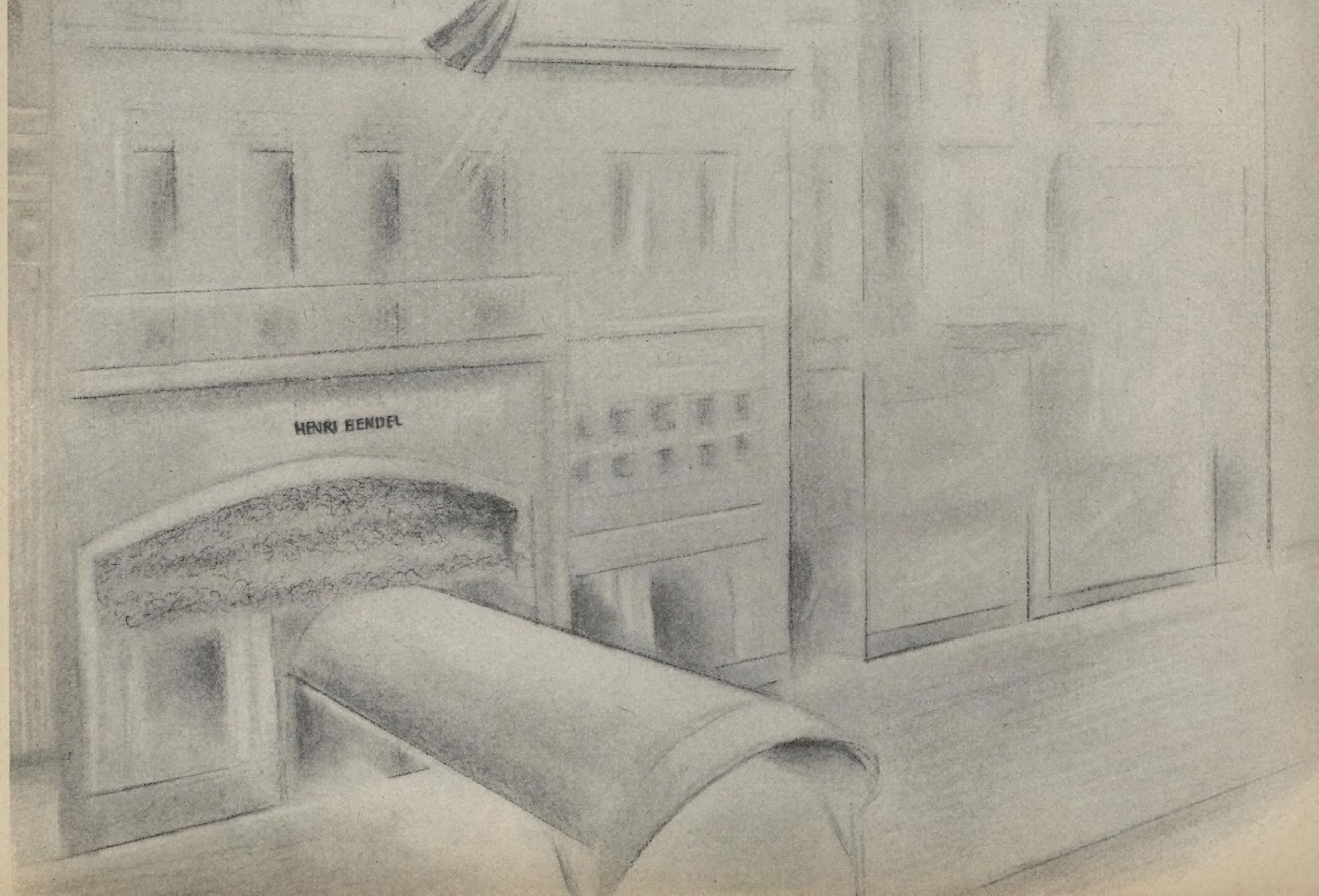
*TRADEMARK

**PLUS 20% FEDERAL TAX

"10 WEST" . . . magic address on "America's fashion highway" now parallels its style creations with an assemblage of Perfumes . . . each a gem, each blended for the knowing. Checkmate, Mon Jasmin, Etoile Filante, Sans Gene, Si Rare, White Freezia, Mes Gardenias, Bendelilas, Un peu d'Elle, Suede, 10 WEST . . . eleven exquisite fragrances to fulfill varying tastes and moods, with Toilet Water and Eau de Sachet to match. And, to complement the Bendel Perfumes: Bath Products that are a new experience in enjoyment, Beauty Preparations made scientifically of the finest ingredients available, Soaps—bath and hand—justifiably famous.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

In fine stores throughout the country.



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"CRYSTAL ROOM"

The John Gerber Co.

MEMPHIS TENNESSEE

William Lind & Co. Pique

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Fifth Avenue at 40th, New York 16 • New Rochelle • Hempstead

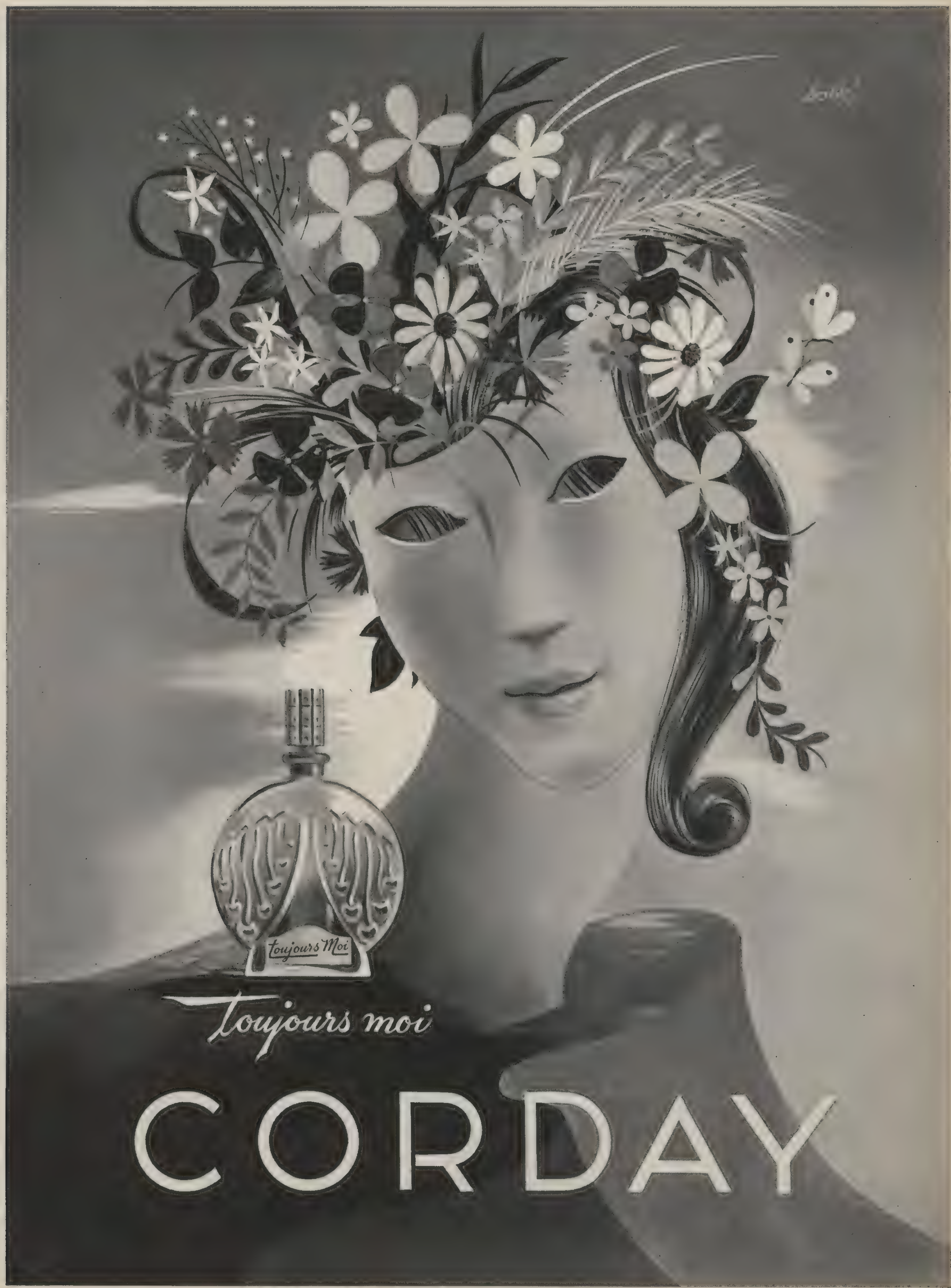
On the Town Everfast cottons*

Cottons taxi in for summer with a very urban air . . . give side-walk cafe and roof-garden sophistication . . . and zoom to skyscraper heights in the fashion world. Stylebrooke specially styles these Everfast cottons for the smart petite figure five feet five or under. Black, blue or red plaids on white. Sizes 10 to 18.*

Exclusive 24.95

**Because they are as assured of applause as the hit musical from which they take their name, we christen our new citified cottons "ON THE TOWN"*

*Reg. U. S. Pat. Off.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CHEN YU

Cloudsilk

MAKE UP

Out of a dream world into yours comes a veil of cloud silk to cover your skin with a new kind of beauty . . . a beauty impossible to achieve until now. It's a totally new make-up as smooth on your skin as a rare piece of Chinese silk . . . with no hint to the heaviness of make-up as you have known it. So smooth . . . so perfect . . . Cloud silk dresses your skin in a glowing radiance that belies the presence of blemish. When you wear it . . . no matter whether it be day or night . . . in the sun's brilliance or in the darting beams of firelight . . . others see you through a veil of sheer beauty . . . *and they wonder why!* And Cloud silk (because it's Chen Yu) stays beautiful so long, time stands still. Cloud silk, newest triumph of Chen Yu, is the completely beautifying, thoroughly protective make-up you have hoped for. You'll find it now at your favorite store in a shade that is exactly yours.

CHEN YU, Chicago and New York

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Another 1945 version of America's coolest and most-talked-about summer fashion. Sacony-tailored of the famous Palm Beach cloth that's softer, lighter and wrinkle-resistant. In colors from white to black, including the important pastels and dark shades. 22.50. At better stores, or write: Sacony, 1384 Broadway, New York 18, New York

Gres
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Gres

"Belovedest...

Thy letter has just been handed to me. It was most comfortable to me, because it gives such a picture of thy life with the children. I could see the whole family of my heart before my eyes and could hear you all talking together..." *NATHANIEL HAWTHORNE TO HIS WIFE*

The HAWTHORNE FAMILY *at* "TANGLEWOOD", *painted for* EATON *by* HOBSON PITTMAN. *At the dawn of his literary reputation, in 1850, Hawthorne came to the Berkshires with his beloved wife and children. Here, midst landscapes of infinite charm, the once lonely man knew idyllic happiness, wrote* The House Of The Seven Gables *and other famous books.*

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More than most men, Nathaniel Hawthorne knew how much letters can mean. When work or circumstance parted him briefly from his wife and children, it was letters that dispelled his solitude ... letters that kept complete and perfect the companionship of their happy life together.

How much joy a letter can hold! What solace it can bring! Have you, too, learned this during the past few years? Remember it, then, in the days to come. Never again let the bustle and petty business of daily life cheat you and your loved ones of the pleasure that letters alone can give.

To your friends... to all who love you, your letters are like the sound of your voice... the touch of your hand... the warmth of your smile. Wherever your letters go—across the world or just around the corner—they are a warm strong link with happiness...the next best thing to being *there!*

Eaton's FINE LETTER PAPERS

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Franklin Simon

NEW...SAND BEIGE LACE ABOVE BLACK, current excitement for the dinner table, the dance floor. Pure femininity, the fine Venise-type lace that might have been culled from your own cherished heirlooms. Pure fashion, the slim black rayon crepe skirt that makes such tall-and-slender sense. Pure flattery, the beige-and-black duet sharpened by a black sash, a cluster of blooming roses. Wear it with long black gloves, a lustrous choker, an awareness of your own importance. Available in sizes from 10 to 16. Dress Circle, Fourth Floor. 49.95

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Whispers such lovely things about you. A new true pink for the season's sentimental, chalky pastels. Who but Antoine, the premier beauty stylist, would dream up such a luscious lipstick . . . deep, deep pink? The powder and foundation, pinky beige . . . and turquoise eye shadow to complement the bonbon hues. Gay Gossip? Yes, flattering beyond words. At fine department stores.

Antoine, 663 Fifth Avenue, New York 22, N. Y.

note the GAY GOSSIP coiffure by ANTOINE

Summertime sophistication by Samuel Kass . . . emphatic accent of black lace on black-and-white Bianchini print. 89.75. Lace straw hat by John-Frederics. **WOODWARD & LOTHROP** Washington

CELAREIGN† . . new amphibious fabric of Celanese*, the modern synthetic yarn—done here in a coat with a magnificent pair of shoulders, completely lined with Celanese* Clairanese* synthetic taffeta. Sheds showers. Obviously tailors like a dream. The point is, when you wear it in the sunshine no one would ever guess it's your rainy day standby as well. Hat, bag and bumbershoot may be ordered in Celareign to match. Celanese Corporation of America, New York 16

Celanese* Fabrics of Synthetic Yarn

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Crisp rustle of formal fabric,

shock of pink gabardine . . .

A rayon-and-wool moire suit and

shortcoat by Philip Mangone.

Robinsons'

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It's terrific 'n' Texan. It's Junard's latest
from the land of bikes 'n' beauties,
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by Hope Skillman with red and blue, brown
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Midriff and Boy Shorts, under $9
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JUNARD of Dallas

Miss America Originals
designed by Harry Shacter

Softly tailored suits, exquisitely detailed in COHAMA JORIA,
a distinctive rayon faille weave. A light jacket and dark skirt,
or self color throughout. Coin buttons give emphasis to the suit at the left.
The fashion at the right is distinguished by its ballerina jacket.
Sizes 10 to 18. Each about $40.

SAKS FIFTH AVENUE · NEIMAN-MARCUS · HARZFELD'S · MONTALDO'S

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AN Aldrich ORIGINAL

RAYON SHANTUNG TWO-PIECE DRESS, 40.00

AT FINE STORES EVERYWHERE

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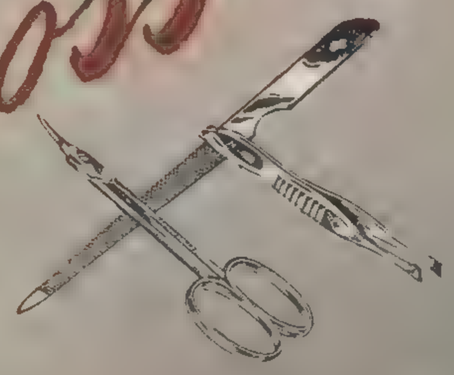
Reunion
Manicure Set $3

"IN THE RED," *vivid as the glow of a cigarette in the dark; and* "OUT OF THE BLUE," *mystic deep purple-red...La Cross' wonderfully new duo of sophisticated nail polish tones.*

La Cross



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AMERICA'S FINEST MANICURE IMPLEMENTS
AMERICA'S FINEST HAND BEAUTY AIDS

SCHNEFEL BROS. CORPORATION • 630 FIFTH AVENUE • NEW YORK 20, N. Y.

"THROUGH THE LOOKING GLASS" BEHOLD STRADIVARI, BEAUTIFUL FROM EVERY ANGLE

Stradivari

THIRD DIMENSION BEAUTY IN STERLING BY

WALLACE

Mood of Culture . . . in the exquisite form and richness of a violin that bears the immortal name of Stradivarius . . . in the loveliness of Stradivari in silver with scintillating highlights and undercutting shadows—intriguing as the mysterious art of the great Master himself. In this Wallace Sterling pattern the full-formed acanthus leaf flows in true realism over the tip. This is the hand-wrought quality, exclusively Wallace, that is Third Dimension Beauty.

In the brighter days to come, Wallace Silver will again be available in larger quantities for gracious living. ☆ ☆ ☆ Plan now for that time. Send 10¢ for book, *Wallace Beauty Moods in Silver*, and read the fascinating history of Wallace sculptured patterns – Stradivari, Grande Baroque, Sir Christopher, Rose Point and Grand Colonial.

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Now...in just a few seconds...you can dramatize the appeal of your beauty...like famous Hollywood screen stars do...with "Pan-Cake". This modern make-up will give you the thrill of a new complexion... soft, smooth-as-a-pearl, and young-looking. And remember, there is only one "Pan-Cake"... the original, created by *Max Factor Hollywood* for Technicolor pictures, the screen stars and for you. Try it today!

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Co-starring with GARY COOPER

An International Picture

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AN EXCLUSIVE FORMULA PROTECTED BY U.S. PATENT NOS. 2034697-2101834

*Pan-Cake...Trade Mark Reg. U.S. Pat. Off.

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All-occasion classics in
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'Round the Town It's TUSSY * * Dining at Chicago's Pump Room

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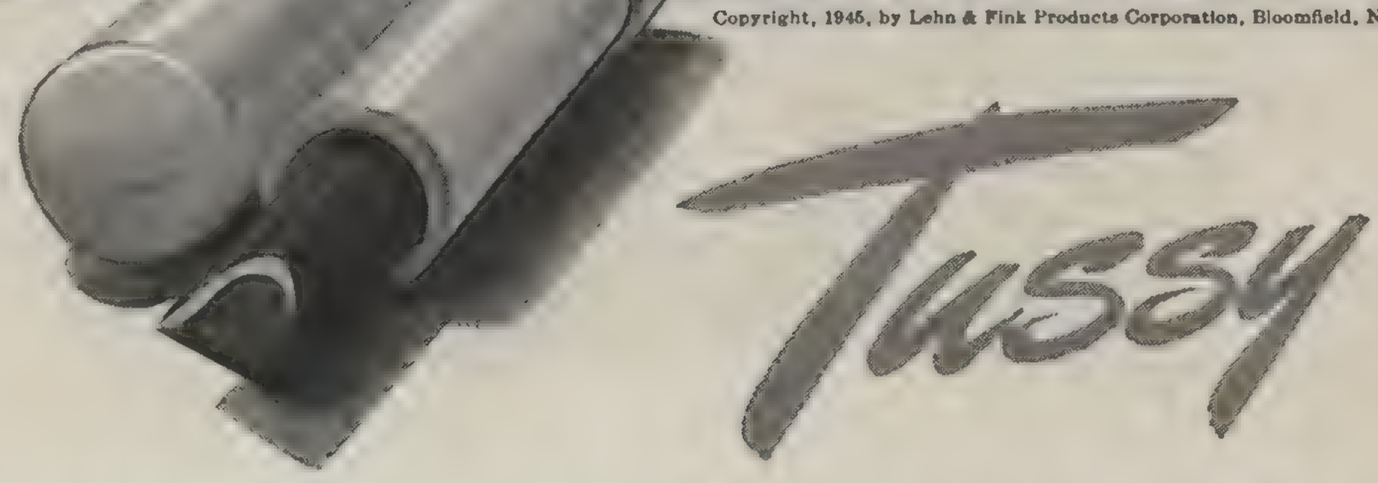
*Plus tax

Tussy Cosmetiques, 683 Fifth Avenue, New York 22, N. Y.



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stark aspect MALLINSON'S striped rayon broadcloth, gray, lime, pink and aqua, 12-20, about $9. • McKettrick Williams, 1350 Broadway, N. Y. C.

Mary Stevens

Poster-plain dress. In pastels with long white buttonholes that proclaim its quality. The fabric, Kerry Patch by Everfast*—a spun rayon with cotton in white and pastels, and guaranteed washable, of course.
Sizes 10 to 20. About 20.00. At fine stores throughout the country, or write Mary Stevens, 498 Seventh Ave., New York 18, N. Y.

*REG. U. S. PAT. OFF.

*A Rosewood Fabric**
MEANS QUALITY WITHOUT COMPROMISE

At ease—or on the alert—it's Crosstown—the rayon gabardine with the Metropolitan manner. Here's a timely texture for Spring assignments. A sociable fabric with a svelte pedigree—for a suit—a slack—a frock. Favored with the Rosewood flair for quality... processed with Unidure for permanent crease-resistance. Choose it in fine fashions—look for it on fabric counters everywhere.

J. Rosenholz Inc.
1410 BROADWAY, NEW YORK 18, N. Y.

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Carmel original . . . interpreted with implicit urbanity in superbly rich Custom Imperial worsted by Miron. A fashion for the future . . . done with the finesse that is forever timeless . . . of 100% imported virgin wool woven expressly for Carmel.
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Miron WOOLENS

Custom Imperial Worsted

A
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Henry Rosenfeld

A CHARBELLE FABRIC

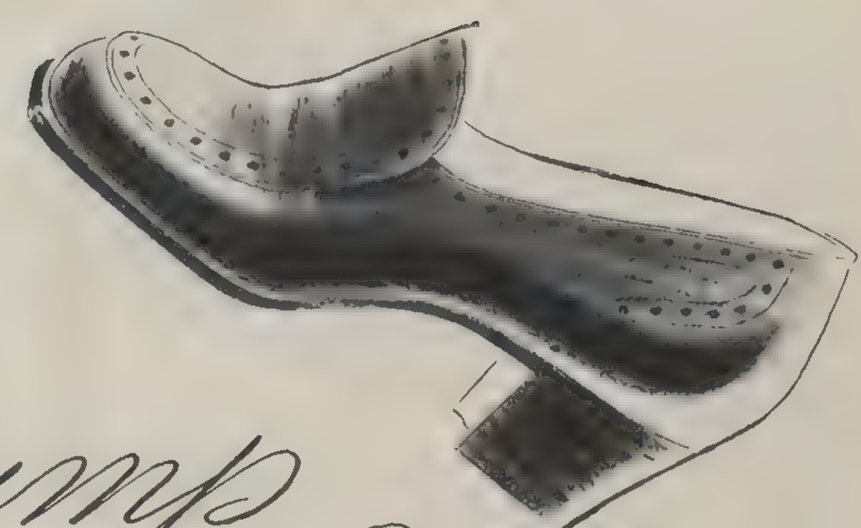
BRIGHT AS A SHINY PENNY! Coin dots on cotton by Charbelle Fabrics. A chintz finished classic in the Henry Rosenfeld tradition, in aqua, pink, maize and white. Sizes 10 to 18. $12.95.

At HENRY ROSENFELD departments in leading stores throughout the country.

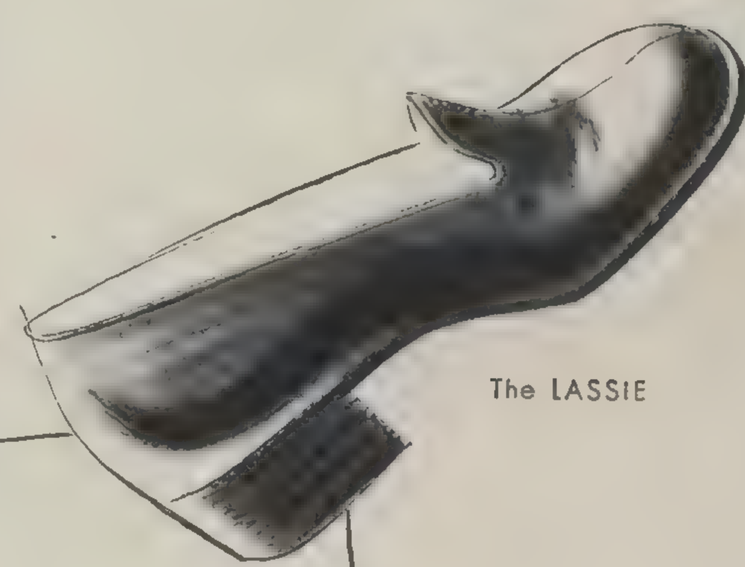
Swing INTO SPRING

WITH A hop skip AND jump

The DECOY



The DANDEE



The LASSIE

You'll greet the new season, and all it brings, with eager feet. You'll be ready to go! Ready to work! Ready to have fun! All because you have discovered for yourself the go-everywhere smartness of Arnold Authentic styles and the clock-around comfort of their famous Glove Grip.

You will find new ones like these at Arnold dealers in all principal cities.

M. N. ARNOLD SHOE COMPANY
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ARNOLD *Authentics*

Summer becomes you in this frost cool suit . . . of *Sunnybrook*

a luxury rayon by Duplex. Skeleton lined.

Sizes 10 to 18. About $25.

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At one leading store in your city. • The House of Swansdown, 500 Seventh Avenue, New York 18, N. Y. • Morris W. Haft & Brothers, Inc.

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Le Gant* Sta-Up-Top*
Won't Roll Over - Won't Ride Up
The Ultimate in Fine Corsetry
The Bra is a Warner's ABC Alphabet*
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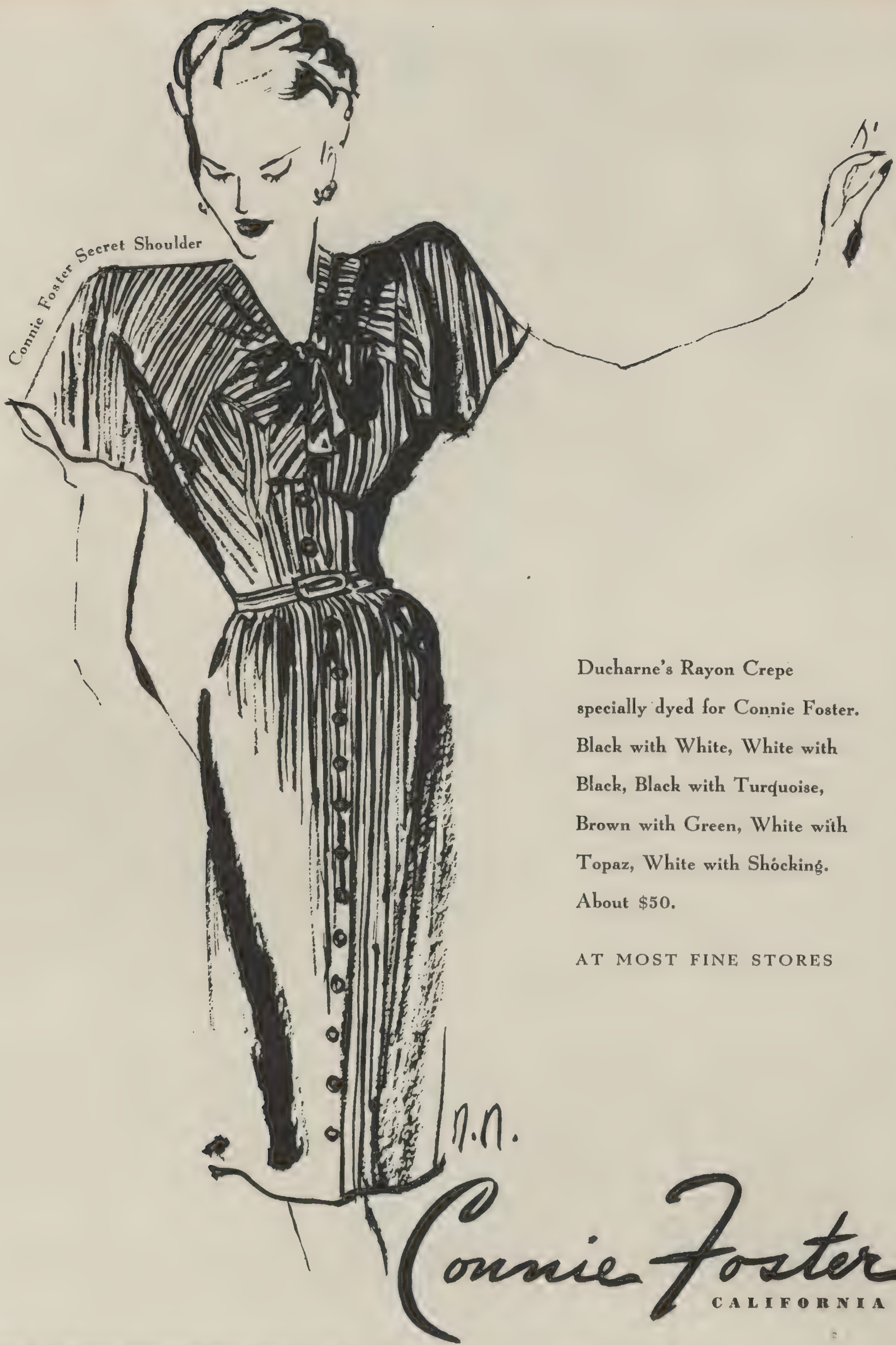

Ducharne's Rayon Crepe specially dyed for Connie Foster. Black with White, White with Black, Black with Turquoise, Brown with Green, White with Topaz, White with Shocking. About $50.

AT MOST FINE STORES

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For advice write to Vogue's School Bureau

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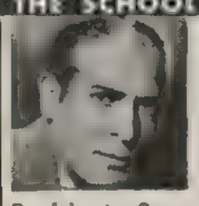

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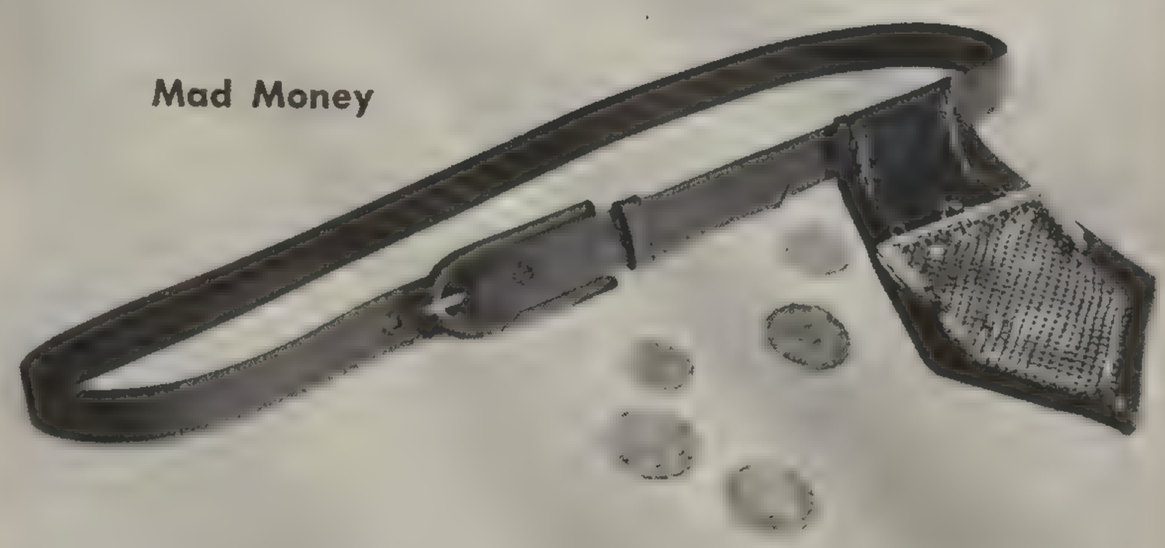

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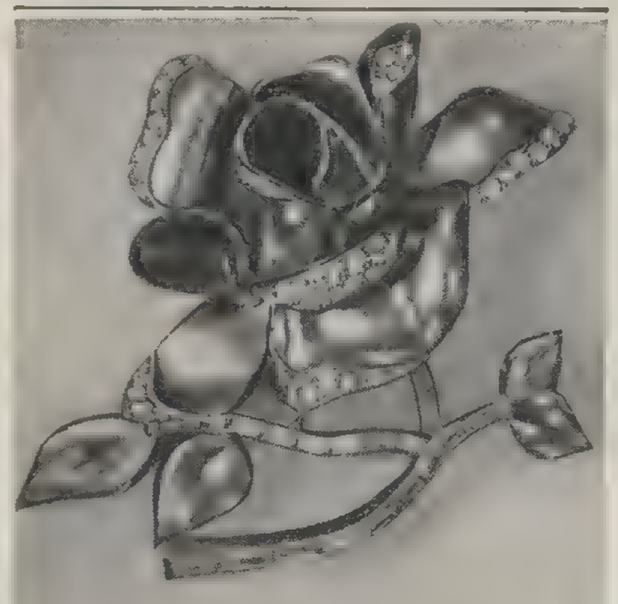

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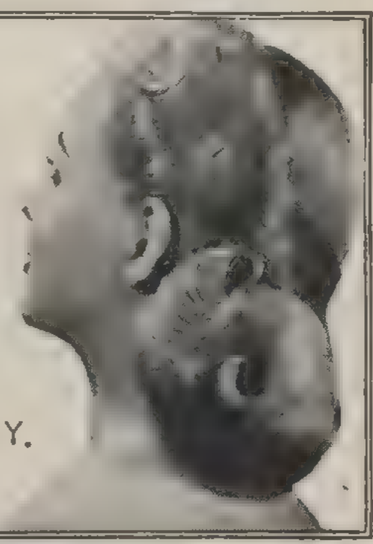

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Hound

Some matters of taste

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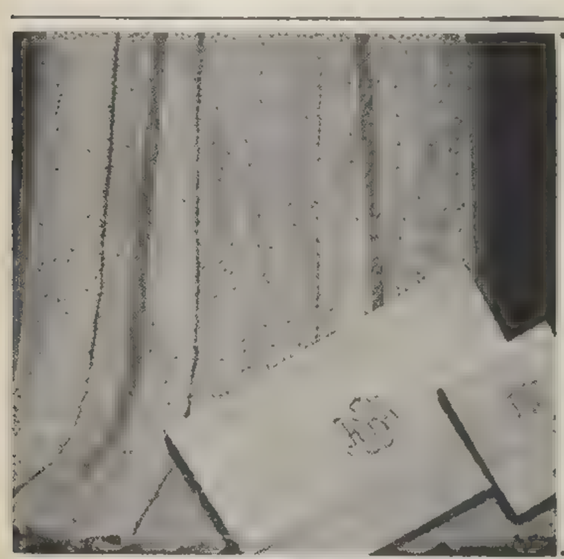

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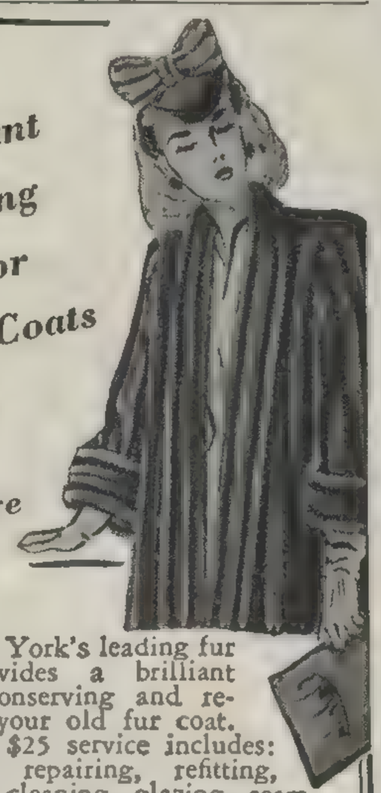

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Some matters of taste

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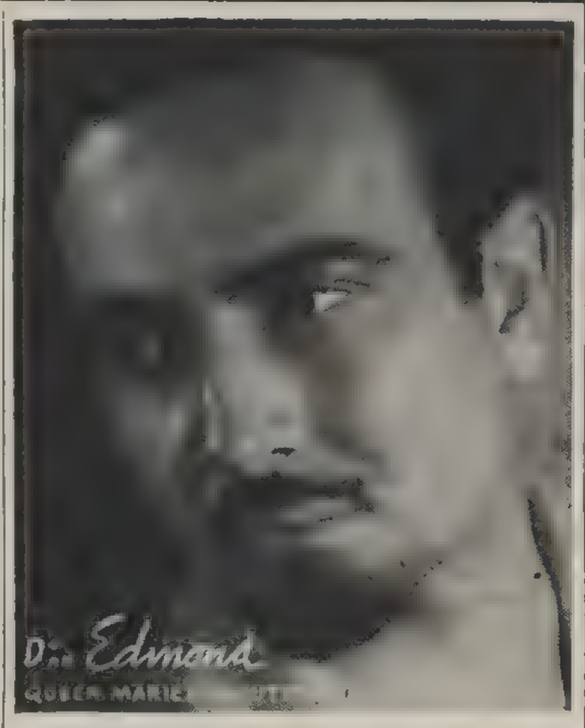

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RAWLINGS

VOGUE

TASTE . . TASTE

COVER: *You might see these two women anywhere. Same age, weight, income. With worlds-apart taste...both good. One, in herself, is a kind of personal futurama. The other represents typical, traditional, feminine taste...to the clip of her poodle. Fashions by Sophie of Saks Fifth Avenue's Salon Moderne. Stream-lined modern chair, Robsjohn-Gibbings. Rococo chair, James Pendleton*

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TASTE and TASTE

In decoration as in clothes, taste is "delicate good sense"

Taste is a tightrope for some people. Tipping from side to side, balancing on a non-existent wire, they worry about their taste as though they were bringing up a rather neurotic child. They get timid about what to do. Should one like wax roses under glass? Should one like a Miró abstraction? Should one like a heavy glass table, shaped with a simple rolling curve? Should one like Chinese Chippendale? And, if one likes them all, is a total taste breakdown indicated? Wouldn't it be better if one just had a room like the one in some magazine? Wouldn't it be better if one just copied a good solid eighteenth-century room, with a bought ancestor?

Such tremblers about taste frequently end up living behind a façade, perhaps in rooms done so carefully for them that guests think the family itself has moved away. The owners have been frightened by taste. Someone at some time slapped them down, and told them exactly what good taste is. Actually taste needs no adjective. There is taste and the absence of taste. That absence often results in what is called bad taste. What passes for taste with thousands is simply the absence of their own taste, with the void filled by an authority's taste. For, in the end, taste is opinion, never standard, except that in itself it is a beautiful, comfortable development that comes consciously.

There are three steps to taste. The first is exposure to the enormous variety of what the world has already accepted as taste. If parents would only remember that a child's eye should be so exposed to colour and proportion that lack of them is later uncomfortable. If parents would only realize that children should also be exposed to the new and current, fewer adults would be cemented in an appreciation of whatever was the fashionable taste seventy-five years before they were born. After thorough exposure, the second step is the development of courage, flatly deciding what one likes even if no one else around agrees. After exposure and courage comes the most delightful step of all—increasing knowledge, not necessarily academic, but knowledge that polishes off the exposure, and turns courage into a living taste.

The process of developing taste is just as valid, of course, in decoration, in music, painting, literature, sculpture, china, clothes. But some people settle into a mealy-mouthed gentility, greying out their taste; they could live without an eye-pang in another woman's Victorian room, with her collection of miniature objects or with a perfect stranger's choice of Picasso drawings on the wall. Some women could live anywhere, as though taking refuge from the rain. Any vital, pounding, sincere taste, violent and unorthodox, is better than that. None of the women whose rooms are shown on the following pages agrees on the kind of room each one likes; each has taste, each different, each personal for her. In the end, according to De Chénier, "Taste is nothing but delicate good sense," and it is always good sense to absorb, to be honest, to know, and then to combine them delicately.

Mrs. Diego Suarez

Mrs. Suarez (left) has one of New York's most distinguished rooms, a room with the atmosphere and architectural scale of a great Italian house. Two floors high, two living-rooms long, with domed over-doors copied from a palace in Mantua, the room has colours shading from pink-beige to persimmon. Tall Coromandel screens flank the fireplace; above it hangs a crystal and gilt mirror with green baguettes; the water-green walls are spread with huge gouaches that Mrs. Suarez brought back from Florence. (Eleanor McMillen handled décor details.)

BALKIN

MRS. MERIC CALLERY (opposite) lives in a rebuilt garage in the East 60's; on the ground floor has her sculptor's studio, itself an *avant garde* construction of gorgeous crude colours, strong shapes. The white brick walls are brilliantly blocked with her Picasso collection, the greatest in this country. Details: big, movable white-and-bright screens; modern furniture of rawhide, wood, metal; straw mats; green whorls of tropical plants.

One of Mary Callery's sculptured bronze horses was recently bought by the Museum of Modern Art. Here, her "Circus Riders," and a 1919 Picasso, "Still Life in a Window."

BALKIN

Mrs. Lytle Hull

MRS. LYTLE HULL (above) has closed her big "Blue House" at Staatsburg on the Hudson for the duration of the war. The Hulls still go out week-ends, stay in a white sugar-cube of a cottage, once the laundry. They've made no attempt to "decorate," have simply moved in odd pieces of furniture, have made "The Laundry" gay and easygoing with fresh colours, fresh flowers. In the living-room: red chintz curtains, a blue-and-white harlequin sofa, a prim rocker that belonged to Mrs. Hull's music teacher, wicker garden chairs.

Mrs. Hull is Chairman of the Public Relations Committee of the Second Service Command W.A.C. Since before-Pearl Harbor, she has worked for the Treasury's War Finance Committee.

CONTINUED ON THE NEXT 6 PAGES

Mrs. Meric Callery

RAWLINGS

Mrs. Coster Morris

MRS. COSTER MORRIS (left) collects French antiques and rare *chinoiserie,* arranges her handsome collection sparsely, without clutter, in her muted New York apartment. In the living-room—greyed green, like the river outside its windows—are two huge Chinese glass paintings, Chinese bronzes, lacquered French tables, a modern V'Soske rug, deep modern chairs.... Mrs. Morris works every day, all day as Chairman of Women's Promotional Activities for the New York War Finance Committee, now for the Seventh War Loan campaign.

Madame Hervé Alphand

MME. HERVÉ ALPHAND (below)—Claude Alphand, the distinguished French singer—has decorated her two-room New York apartment with much ingenuity, little expense. She gives the living-room illusory size by hanging the whole window-wall with sheer white curtains; provides seating space by running a long grey banquette along one wall. Golden touches—small gilt garden chairs; a table festooned with a gold curtain.... Mme. Alphand's husband is General Director of Foreign Affairs for the French Provisional Government.

MRS. JONATHAN DUNCAN (opposite) has spent much of her life in France, has given her small New York flat an airy French elegance. Old and lovely—the red, beige, black Aubusson on the black living-room floor; the crystal candelabra; the great Venetian mirror; the Chinese screen. New and lovely—the big, curving yellow satin sofa; the yellow pouf; the mirror-backed white plaster mantel; the indirect lighting, hidden in shells.... Mrs. Duncan works for the French Coordinating Council. Captain Duncan is with the Army in Italy.

BELLEIN

Mrs. Jonathan Duncan

RAWLINGS

Mrs. Valentine Dudensing

MRS. VALENTINE DUDENSING (above) has a modern museum-piece apartment over her husband's art gallery on 57th Street. On the white living-room walls are three Picassos (shown here, the famous "Bonnet Rouge"). On the floor—rugs in abstract design by Miró and Lurçat. There are three sofas: two, strict, contemporary—one, plump, Victorian, sleeked with beige satin. The low white plaster tables hold African masks, Chinese figures, seashells filled with flowers.... In the hall are black walls, white chairs, fluted columns designed by Chirico.... The dining-room has a black rug, red ceiling, walls paved with Mirós.

Mrs. Dudensing works part-time in the Valentine Gallery, works overtime for French Relief.

MRS. JOHN HAY WHITNEY (the former Betsey Cushing), wife of Colonel Whitney, who is now serving on the European front, lives in a Gracie Square apartment crowded with very personal effects. The living-room, decorated by George Stacey, mixes greens and tomato-reds: Victorian needlepoint chairs, overstuffed sofas, a flower-bunched rug. On one wall—the great Renoir, "Moulin de la Galette." Everywhere—flowers, photographs, precious china.

Mrs. Whitney works as a Nurse's Aide at Bellevue, is Vice-Chairman of the Women's Committee of the Greater New York Boy Scout drive.

RAWLINGS

Mrs. John Hay Whitney with her daughters, Sara and Kate Roosevelt

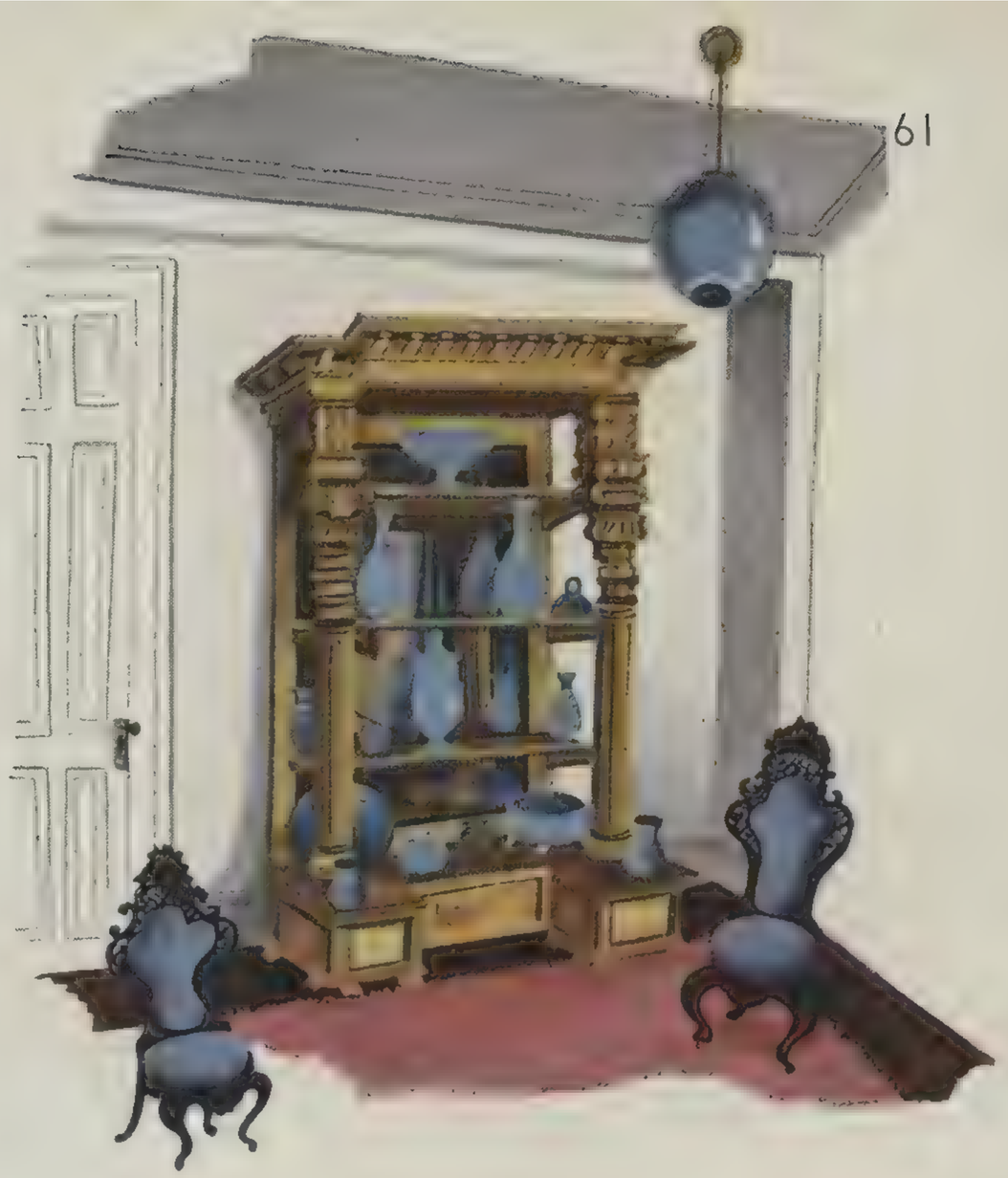
MODERN COLOUR

THE APARTMENT OF PRINCESS GOURIELLI is rather like a collector's heaven where pixies have mixed up the collections. Everywhere "irreconcilables" of Period meet in fabulous amity. Princess Gourielli (Madame Helena Rubinstein) is a great and catholic collector, with a splendid, barbaric colour sense. She has filled her London and Paris houses and her New York apartment with objects that amuse or interest her. In her collecting hunts, her business associate, Mr. Ladislas Medgyes, is often an advance sleuth. Princess Gourielli directs the placing of a new piece, has to be restrained from the actual hauling and shoving.

COUACHES BY EDNA EICKE

Above: This modern glass cabinet is in Princess Gourielli's bedroom. She had it made to hold a bevy of old pink lustre and satin-ware objects that she found, piece by piece, in this country. Over the cabinet is a sugar-candy Venetian mirror; beside it, a most-modern chair of flexed clear Lucite. **Left:** Eclectic, assured mélange: three voluptuous Belter chairs, covered with purple velvet; a stringent chartreuse rug; on the pickled-oak walls, a Rouault executed in needlepoint, three African sculptured pieces, and two Picassos.

.. PERIOD PIECES



Right: This Spanish Colonial library case was a find in Mexico; afterward lined with mirror to reflect the blue Bristol glass collection. Flanking it—blue-tufted Belter chairs. **Below:** A bedroom holds this modern-Baroque blend: a Belter sofa-turned-bed; Italian Renaissance angels; Spanish Baroque columns, found in a New England attic; fur rug; an American Primitive; Dali's portrait of Princess Gourielli.

HAANEL CASSIDY

The dining room of Prince and Princess Gourielli's New York apartment

IDEAS TO LET

– and ideas as furnishings for summer houses

Bright ideas have always been the better part of décor. This year, the old truth has a new urgency: fabrics and furniture are short, and the waiting for them long, and most people find that their money has many previous engagements. Two decorators—William Baldwin, Luke Kelly—offer some summer-schemes to give your house a new lease on life. Quick tricks you can play with great effect and small expense. A *pasticcio* of plans for giving windows charm—without curtains. Legerdemain that makes a little country bedroom look larger. Fresh-as-paint ideas for using paint. Camouflage for an ugly staircase. A way of revising a room with a sorry view. Devices for making a collection of glass or china a centre of decorative interest. Wallpaper wiles.

William Baldwin suggests these treatments for curtainless windows.... Paint the Venetian blinds a glossy gardenia-leaf green, or pale blue, or egg-plant purple.... Surprise a serious-minded white and gold drawing room with lacquer-red blinds, and through the hot months slip-cover the furniture with old white damask table cloths, if you're lucky enough to have a surplus.... Or margin the windows with a flowered wallpaper border, and stencil the tapes of the blinds with the same floral pattern, probably on a smaller scale.... Make modern needlepoint valances striped black, white, and Paris green, and hang them over white Venetian blinds. *(Continued on page 126)*

OUTDOOR-INDOOR IDEA ➔ (right). In the Hamilton Garlands' California house, the two-level entrance hall is treated like an outdoor terrace. White-painted iron stairway; shutter blinds; wooden boxes of plants.

⬅Period - Modern dining room

Opposite: This marble-floored salon in Prince and Princess Gourielli's apartment avoids the clichés of many a dining room. Here, as almost everywhere in the apartment, is a fine *tour-de-force* mixture of modern colour, period pieces. Italian Baroque—the long gilt table, the white leather chairs. Louis XIII—the dado of pickled wood chairs. On the panelled, bleached walls—a Mexican Madonna; two small Renoirs; a vegetable still-life by Freda Kahlo, Diego Rivera's wife; and a bright little canvas by a Mexican bootblack. The bust is by Eli Nadelman.

Princess Gourielli likes this room for its clean space, its flexibility as a background for chromatic table arrangements, involving her famous collections of glass. Here, on a pink lace and organdie cloth are a pink Bristol luncheon service, odd old silver, and three quite-contemporary clumps of roses, carnations, geraniums.

MORE IDEAS TO LET ON THE NEXT PAGES ➔

PHOTOGRAPHS BY BALKIN, DAPPRICH, NYHOLM

LEFT: The frame of an old gilt mirror is painted blue-green and white, reflects a country living-room decorated by George Stacey. He's mixed Victorian tables and chairs, Chinese Chippendale cabinets, has made them fresh with green, yellow, and white paint. **RIGHT:** This summer dining room grew from old furniture revived with paint. The iron terrace-chairs are painted white, cushioned with red or green felt; the table-top is painted green; the sideboard, chalk-white. Rose chintz hangs on the bambo screen.

LEFT: Fine fake sunlight for a country bedroom—sheer yellow glass-curtains that cheer up any weather. Over-curtains, squat sofa, chair, patterned with yellow roses. Mirror-set French wall applique. This, and the two rooms above, are in the Edwin Sterns' house. **RIGHT:** Wonderful way to use a collection of precious glass—as the decorative focus of a dining room. Bello Inc. designs this mirror cabinet, indirectly lighted, to show the wet shimmer of Waterford glass. Modern, monotone room has cocoa-beige curtains, rug.

LEFT: Enlightened approach to an oddly shaped window. Natural fabrikoid is accordion-pleated, run along brass rods—here, used as a three-tiered frame for slanting windows. This modern room, designed by R. H. Macy, is all gold-coloured fabric and black lacquer. **RIGHT:** Bright idea for building a collection of prints or miniatures into a room. A dozen old French Provincial colour prints, set in straight rows, make this charming over-mantel group in the blue-and-white dining room of the Hamilton Garland's California house.

LEFT: An indoor window-box, backed with white brick, brings the country into a bedroom of the Hamilton Garlands' house. Ivy winds up the side trellises, and the box blooms all year round with arbutus, primrose plants, fall flowers, transplanted from the gardens. **RIGHT:** Pretty, smart solution to the fabric shortage—a curtainless window given grace by white slatted blinds and a fan of slats. This glimpse of Nina Wolf's house also shows a wallpaper screen, a blue-welted white Victorian chair, and a table based on two gilt cupids.

LEFT: Tropical cooler—the no-curtain treatment of the hall in Mrs. Hugh Kirkland's Palm Beach house. Windows, doors are shuttered. A Victorian roller-screen makes a sprawl of stained-glass colour. Bamboo console with marbleized top. Décor: Jessup, Inc. **RIGHT:** Warm-weather bedroom made all of a piece by a gold-on-white motif. It's in the percale curtains, the canopies and coverings of the beds. Metal chests are enameled white like Battersea, stenciled with the same gold rosettes. (Room by Wm. Baldwin.)

LEFT: Fantasy with a function—this gold-and-white porcelain Austrian stove looks lovely, burns coal, and heats the loggia of Mrs. Barclay Warburton's Palm Beach house. Note again the curtainless windows, made Grand Style with scalloped white wood valances. **RIGHT:** Great find in a hard-to-find table. It's natural wood with double decks of glass. R. H. Macy backs it with a useful screen, painted with alternate stripes of beige and blue. The marbleized green iron chair has beige cushions, stays in or goes outdoors.

GRÈGE DRESS, HIPS ACCENTED

ROUNDED HIP, NIPPED WAIST

CAPED ARMHOLES; ROUNDED HIPS

BLACK BOX-JACKET SUIT

TAFFETA SUIT, ROUNDED HIPS

LELONG

PARIS

PAQUIN

ROUNDS THE LINE.

The new Paris collections all have one line in common—the rounded hip-line. Some skirts are ampler, some details more "contrived" than our L-85 regulations permit, but designers on both sides of the Atlantic have the same end in mind—to make clothes to make women look pretty—*soft* and pretty! LELONG (left) designs a long-sleeved black dress, all curves and figure. The dress is of what is now called in Paris "Simile-wool"; the drapery and bustle-bow of black taffeta. PAQUIN (above) makes a rose-coloured "Simile-wool" Angora dress to emphasize the rounded feminine figure. (Our Paris office tells us that the Paquin day-clothes were all "I want it" numbers!) Notice also the smaller head, smaller hats. OTHER PARIS REPORTS IN MAY VOGUE.

The Porcelain Cup By Margaret Mackay

Fantasy of all refugees... a nostalgia for things as they were, as seen through memory's eye.

"Do come up and have tiffin, won't you?" my friend from China had said, when I met her one noontime in the Waikiki district.

Not for three years, since I had fled from the Japanese, had I heard anyone say "tiffin." The word gave me a throb with a double cadence of nostalgia and incongruity. It brought a homesickness for the leisurely luncheon table spread under the old Ming elms in a Peking courtyard, with the vendors' voices blowing like kites over the compound wall. But it did not belong here in the hurried glare of wartime Honolulu, with the khaki-and-white mass of soldiers and sailors waiting beside us under the sharp palms at the bus stop, and the litter of gum wrappers and crumpled cigarette packs strewing the sidewalk that led to the beach. In Honolulu nowadays, the noon meal, if it is more than a sandwich, is definitely lunch, not tiffin.

Mrs. Risdell had come to the Islands a few months before I did. She was the type of American woman of whom, in peacetime, there are always a number living in places like Paris or Peking. She was in her fifties, cultivated, widowed or divorced—I forget which—with an income that could provide more amenities abroad than in the States. She was grey-haired and well-groomed, and spoke in a modulated voice with an "international accent." Years ago she had arrived in Peking on a trip around the world, and like many other tourists, she had been so charmed with the ancient capital that she had taken a Chinese house and stayed on until her reluctant repatriation.

Even now, I noticed, she did not look like a Honolulu person. I was bare-headed and bare-handed in the Island way, but she had on a chic little black straw hat, and she wore gloves, which are rare in Hawaii, and carried a Chinese folding fan as we used to do in the hot summers in Peking. She plied it gracefully while we stood waiting for a bus to take us up to her house. I saw several passers-by glance at it.

Three buses whizzed by, too full even to stop. The fourth was crowded, but we forced our way aboard, and a couple of soldiers obligingly gave us their seats. Mrs. Risdell smiled and thanked them as graciously as if they were ambassadors.

"How I miss my rickshaw!" she sighed, straightening her hat, when we were settled. "Whenever I squeeze into one of these squalid buses, I simply long for it. It used to be wonderful to have Wang pull me around from shop to shop, and wait at the door to take my parcels. And then, getting to and from dinner parties at night, you know...."

"Yes, I know," I said. I could almost feel the thumping rhythm of the rickshaw coolie's tread through the darkness, and hear the chime of the bell, and see the lantern floating like a great firefly along the shadowy *hutungs*. "Only—it wouldn't go so well here, would it?" I ventured. "I mean, Honolulu spreads out so far along the beaches, and the hills are so steep."

"It would be *wonderful*," repeated Mrs. Risdell gently, and closed her fan.

We transferred to a smaller bus, after waiting a long time at the intersection, and then jolted uphill to the cooler heights where she lived. She had been able to get a small house, which was lucky with the housing shortage. It had a sea view that stretched from Diamond Head to Pearl Harbor, and a garden overgrown with Bougainvillea and yellow Allamanda and the unscented star jasmine.

"Don't look at the garden! I simply can't find even a part-time *hua'rh-chang*," she murmured as she unlocked the door. *(Continued on page 106)*

Brigadier Lord Lovat →

Brigadier Lord Lovat, one of the great Commando heroes of the war, might easily be the hero of some Scotch picaresque novel. For five hundred years his forbears have been fighters in Scotland—Beaufort Castle has been burned to the ground eleven times in their Highland feuds. For five hundred years they have been piped into battle to the skirl of the Lovat March.

On June 6, 1944—thirty minutes after H-hour on D-Day—his own piper piped Simon Christopher Fraser, the seventeenth Lord Lovat, and his Commandos, onto the Normandy beach. The Commando mission was to relieve an airborne division guarding two bridges. Lovat, reporting to the Airborne Commander four hours later, after ten heavily defended miles, said, "Sorry, sir, we are two and a half minutes late." This was the fourth major engagement led by Lovat. Before that, there were the raids on the Lofoten Islands off Norway, the reconnaissance raid on Boulogne, the Dieppe attack. In Normandy—on D-Day plus six—Lovat was gravely wounded, in the hospital for months.

Six feet tall, with black hair thick with grey, regular features, and a blond moustache, he looks at thirty-three like the very model of a Guardsman; has a pretty wife, Rosamund, and three children: Simon, five; Fina, three; and Tessa, two.

Now he is back at his Commando duties in the European theatre. With an accent only slightly thickened by a suggestion of a Scottish burr, he understates his exploits, calls no raid more than a "rough show."

HUSTON

PHOTOGRAPHED IN THE BRITISH EMBASSY AT WASHINGTON

Brigadier Lord Lovat, a leader of the British Commandos

NEW-MINTED PSYCHE Clean as the profile on a coin: this year's Psyche knot. (No relation, we hasten to add, to the World War I revival—which was all rats and skewers.) This is just your shoulder-length hair, simply set to be swept back and held with bands (bands with little combs underneath, for security). This coiffure is news, not only because of fashion, which is currently Greek-minded, but because it obeys all the new rules for hair: It reveals your brush-polished hair at its shining best. It is off the forehead and, happily, off your neck. It holds no terrors of arrangement between settings. It is planed down in area for a sculptured head. It depends on *line*—not fluff. Coiffure by Michel of Helena Rubinstein.

JOFFÉ

NEW-MINTED MODERN ➡ Just when things seem most freely modern they double-back and show their ancestors. The dinner-guest with her back to us couldn't be more purely Grecian. Her folded and shirred white dress is by Arthur Falkenstein, made of rayon and silk jersey. Note her high hair, set with diamonds (by Harry Winston). The guest, standing, wears a reminiscently Roman bodice-topped dress. Top, sequinned print. Made-to-order by Henri Bendel. The modern house, faintly ancient-China is Mrs. Barclay Hudson's. Designer, Robsjohn-Gibbings.

RAWLINGS

THEATRE TORMENT

The rubs behind the hits . . . seven critical anecdotes by the author of "The Hasty Heart,"

John Patrick

THERE is a grapevine along Broadway that is the envy of the Gestapo. When a play is bought actors begin to appear in droves. Some are sent by agents, others materialize out of rumour. In casting "The Hasty Heart" for nine parts, we interviewed some five hundred eager young actors. The producers, Howard Lindsay and Russel Crouse, see all actors applying to them for parts. These showmen sit facing each other across large adjoining desks in their green and red office above the Hudson Theatre, as each applicant comes in. The author watches from the depths of the sofa.

The actor is introduced and sits down, trying, during a brief two minutes of quick appraisal, to project his individual personality. Then the trigger question, "What have you done?" The actor rattles off his experience and qualifications. Some of these youngsters are painfully ill at ease. Some assume a protective heartiness. Some fumble for home town notices which they "just happen to have" with them. Some of the girls come in borrowed fur coats. Most try to dress as much as possible like the character they hope to play. Some are intimidated by the rather pseudo-stern manner of Howard Lindsay, who has stolen his facial façade from "Life With Father"; Russel Crouse has all the nervous energy of a pet racoon. He sits slumped on his vestigial tail-bone, squirming and blinking. Then both turn to the playwright. The actor, like beef on the hoof, waits for a verdict.

When the majority of applicants have been eliminated, readings are arranged. An unrehearsed reading on a bare stage can be nothing less than a traumatic experience for an actor, no matter how hardened. There is no place to sit down. The iron stairs leading to the dressing-rooms are too dirty. The place smells like a musty museum. An actor is called on stage to stand under a single overhanging worklight, that casts deep shadows under his eyes, giving him a look of satanic surliness. He cannot see out into the black cavern where the director, author and producers sit waiting. A disembodied voice floats in from the darkness, "You can begin anytime." He stands beside a rickety chair and tries to read reality into a scene with which he is not too familiar. His voice sounds metallic as it bounces back from the empty house. He hears whispering from the black void in front. He finishes, convinced of a fine future in a boiler factory. The disembodied voice thanks him and he is told that he will be notified.

He says, "I was awful." Filled with acid self-reproach, he escapes through the stage door into the cacophony of the street by way of a theatre alley where hotel crones walk their dogs; where unwanted papers and bottles are thrown, and sailors go to be sick. This should inject astringent reality into disappointment. He will then go to see a Signal Corps documentary on the capture of Iwo Jima.

Let us consider production for a moment. A one-set play with a small cast will cost about thirty-five thousand dollars to bring into New York. Estimate is based on the size of the cast, length of time out of town and cost of set. Quite often there are unpredictable expenses. Ordinarily, the jungle *basha*, used as a hospital ward in "The Hasty Heart," would have been a relatively inexpensive set. But *bashas* are huts made of bamboo poles and matting. Bamboo is no longer imported, with shipping space at a premium. Scouts had to be sent into adjoining states to round up enough bamboo to build the set. But the bamboo was new—it lacked the authentic mildew of many monsoons—so seventeen hundred dollars had to be spent to paint it.

The expense of a production does not affect the *(Continued on page 113)*

←Sono Osato

The ascendant star of "On the Town" wears a dinner-at-home dress that might have been made for the chic, bronzy Empress Josephine. It's an original design from Bergdorf Goodman, where they believe that the summer sun will set on many an Empire evening dress. This one is all cool, elegant unclutter—sheer handkerchief linen, the undressed décolletage margined with a wide web of lace. Notice the consistent milk-bath whiteness, fine for a sun-warmed skin: the flat white ballet slippers, the collar of pearls, the bright white spray of jewels in the scraped-up coiffure. (These precious jewels are from Bergdorf Goodman. "Psyche Pink" nail enamel by Peggy Sage.) • Décor, Robsjohn Gibbings.

RAWLINGS

JOFFÉ

OSTRICH-TIPPED bustle dinner-dress; tiny train. Black rayon crêpe. By Fira Benenson, Bonwit Teller.

COAT DRESS, smoothly-wrapped navy-blue crêpe, gilt buttons at the side-fastening. Fira Benenson of Bonwit Teller.

OPTICAL ILLUSION tucks on a dinner suit of tile-print rayon crêpe. By Fira Benenson of Bonwit Teller.

JET EMBROIDERY on alpaca. Shirred shoulder suit. Jet-net helmet. Both, Hattie Carnegie.

NEW YORK made-to-order COLLECTIONS

PICTURE FRAME HOOD and floral silk late-day-to-dinner dress. A Bergdorf Goodman original.

DIRECTOIRE dress with beautifully cut bosom line. Rayon crêpe. A Bergdorf Goodman original.

NEW YORK made-to-order COLLECTIONS

CHINESE-flavour short silk dinner-dress. Side-lines of sequins and pearls. A Hattie Carnegie original.

EMPIRE afternoon-and-dinner dress. Net-fold neckline. Milan poke. Pink parasol. Bergdorf Goodman originals.

KNIT CARDIGAN of turquoise and black over a black knit dress. Sophie of Saks Fifth Avenue's Salon Moderne. Profile hat.

STRIPED TAFFETA late afternoon dress with a rose, a bustle, and a ruffle. By Adrian. Ready, at Bonwit Teller, May 1.

FAILLE DINNER SUIT, rounded drop-shoulders embroidered in jet, shapely jacket, Hattie Carnegie original.

JOFFÈ

PETALLED SKIRT of silk organdie over a narrow black rayon crêpe dress, mid-calf length. Henri Bendel original.

LOW WAISTLINE, long-torso, draped black rayon crêpe. By Sophie of Saks Fifth Avenue's Salon Moderne.

NEW YORK made-to-order COLLECTIONS

SHORT AND FORMAL DRESS of Bianchini black organza. Pleated ruffle hem, neckline. Henri Bendel original.

COAT-LIKE-A-DRESS: standing collar. Checked scarf. Navy-blue woollen. Jay Thorpe original, by Czettel.

1880 BUSTLE DRESS with long torso; off-shoulder line. Brown and pink checked rayon taffeta, Milgrim original.

YOUR HAIR is the crown. The hat is a mere rim of straw. Neckbanded face veil. Bergdorf Goodman original.

JOFFÉ

SIDE FASTENING—new suit line in Hattie Carnegie originals. Beige wool; easier (but still legal) skirt.

BUSK HIPS on a coral rayon crêpe evening coat, brown lining, brown dress. Jay Thorpe original by Czettel.

HIP FESTOON on a black rayon jersey dress. By Sophie of Saks Fifth Avenue's Salon Moderne.

"PEARL" . . . PACIFIC

Sally Kirkland, a Vogue editor, one of the first women war correspondents accredited to the Navy in the Pacific theatre, has recently returned from Pearl Harbor; has written here what she saw there.

I FLEW to Pearl Harbor on the *Mars*, the largest flying boat in the world. She looked like a silver, headless bird, shaped for a child's toy. Her pontoons looked as big as the fuselage of a fighter plane. We taxied noisily out into San Francisco Bay, taking off for the fifteen-hour run to "Pearl." (Since the Services practically took over the islands, "Pearl" is the inclusive name for Honolulu and the islands.) Near me were four young Marine officers, straight out of *Shore Leave*, one of whom said immediately, "Good town, but thank God that's over; now for some sleep," and all four collapsed on flat canvas hammocks overhead for the duration. There were some older officers who had had a slight taste of family life; they were facing the readjustment to Bachelor Officer Quarters. There were a couple of young enlisted men, anxious to get back to their units with tales of conquest "stateside." The talk actually was all about where they were going, rather than what they had left behind.

Next to me sat a Colonel in the regular Army. He had a collection of stories as varied as a short-snorter bill, one for each country. (He had had his back broken in 1924 by the Japs for stumbling on a little hideout of theirs in a still neutral country.) He got me right between the eyes with the statement that he'd been offered a month's leave in the States but could stomach the attitude there for only five days. He shifted into a gory and ideological account of the Japs and said with deep emotion, "I only hope our country has the moral courage to take the casualties and the length of time the Pacific war will mean." While I was piously writing that down in a little black notebook, he added: "What I really wish you'd go to work on is women's hats." It seems he had a theory that shops should require each customer to have a candid front, side, and rear view snapshot taken.

Flying on the *Mars* is a preview of postwar luxury flying: two decks for pas-

FRONTIER TOWN

sengers and innumerable watertight compartments for crew's quarters and cargo. We could walk around. Later there were meals for six at a time in a little dining compartment. We had scrambled eggs, sandwiches, and once steak. It is all run like a ship. When the Captain found out that I was the first woman civilian to be aboard, I was formally invited to the "bridge," a big room, very shipshape, full of maps and charts and an instrument board big enough to scare *Popular Science* out of a year's subscriptions. And there was a lot of the Pacific Ocean all beneath us.

When we came down in Hawaii, everyone went quickly on his rounds. No astonishment, no hurrah. In the process of checking in at the Cincpac Public Relations Office (Commander-in-Chief, Pacific Fleet —you get to talk that way after a while), I found out why. There the universal attitude is simply: "There's no news here; why don't you go 'forward'?"

In Honolulu the weather was like Bermuda, everything was electrically green, but fearfully dusty. The men, thousands and thousands of them, wear informal tropical uniforms. I soon found that the Hawaiian Islands are in the third phase of their wartime existence. They have successively passed through the wounded-animal-at-bay stage, through the gradual accumulation of strength for the spring forward, and now they are at the point where the spring has been made, leaving the Islands far and safely behind. But they have not been by-passed. A mammoth part of the direct life-line to the Pacific war, Hawaii is bursting with service units en route, with wounded. The Moana Hotel, a candidate for the Shepheard's-in-Cairo rôle, is the only large hotel open to transients now. In one week I saw there high Navy and Army dignitaries, dozens of flyers, British and American, ceaselessly checking in and out with their identical-looking gear; I saw Shelley Mydans of *Life*, waiting to join her husband Carl in the Philippines; I saw Ernie Pyle, Gilbert Miller, Louella Gear, and Boris Karloff. (This was too much for me. I said casually, "There's a man who looks just like Boris Karloff.") Although I came to "Pearl" primarily to see what the women were doing, I talked to dozens of men. I listened to them singing the songs of the last war in the Army's tent cities, in the Navy's huge "Leaping Lena" buses. I heard them quote from *Shore Leave*, the Frederic Wakeman book that is a bible to young flyers, this classic phrase of Crewson's, the book's hero: "There I was on my back at 30,000 feet"—which seems to take care of any situation.

I found it heartbreaking to listen to the almost universal feeling on the part of the men that their girls or their wives are not going to wait for them throughout a long Pacific war. I'd been prepared for this, but not for the degree of prevalence. It's not cynicism. It is rather a deep inferiority complex, for although the men are confident in other ways, they are frankly afraid to come back after Victory. I argued with them, telling them that they were judging the many by the few. Some admitted that they were probably just rock-happy. (A Pacific definition—the condition resulting from too long a time on a small island or an atoll.) The majority were adamant. One letter from a girl saying that she had changed her mind could throw off balance a whole regiment or a whole ship.

The permanent personnel at the fields route the traffic, hear the confident and casual talk of invasions four, five, and six. The passengers line up in queues for Guam, Saipan, Leyte, and the Mainland. All this meant to me that the Pacific war has reached the big business stage. You have only to fly non-stop over some of those stretches of ocean to realize what an amount of planning, supply, and patience has been involved.

And the women in and out of the Services are important there. The Navy nurses, for instance, have been on the job since before the war. I spent several days with them at the Aiea hospital, an enormous place high in the green hills, sunny, cheerful as a grin, looking on its different levels as modern as next week. It is the largest in the Pacific with its six thousand beds, full ever since its completion just before December 7, 1941. All Naval casualties that are not taken directly to California by hospital ship or by the newly established air evacuation units are given emergency front-line treatment and brought directly to Aiea by ship or plane. And this is the statistic that staggered me. Since and including the Marianas campaign (Guam, Saipan, and Tinian) thousands of wounded have come to the hospital, but only one man has died after reaching Aiea.

Some three hundred nurses are stationed there, enough for all to have eight-hour shifts and one day off in seven between "operations." (The operations mean huge amphibious manœuvres, such as Iwo Jima, and they meant moving in an extra thousand beds.) Once the casualties start piling in, everyone works, no matter how exhausted, in forty-eight- and seventy-two-hour shifts. Most of the nurses are civilian-trained and have been in the Navy three years or less. They seem to be about twenty-six and unmarried, although many have postwar plans. I walked into a ward of close-cropped college sophomore heads and saw boys with an arm or a leg off, with complicated traction devices, saw the nurses quietly busy, raising the morale barometer several notches. I asked the girls if they get hardened, but they said no, far from it, that the flow of cases convinces *(Cont' on p. 122)*

ON THE AIR WITH HEDDA HOPPER

MOTHER HUBBARD beach coat, feminine way to cover what a bare suit uncovers. This is white Celanese rayon. Lace ruffles, fun for tanned skin. Carolyn Schnurer design. Under $20. Best; I. Magnin. Small picture: Knitted wool seersucker bare-facts suit by Jantzen. $9. Saks Fifth Ave. Ready May 15.

BALKIN

CARDIGAN COAT, tailored way to cover the near-nudity of the new suits (see little picture). This coat is white rayon-and-Aralac flannel. Fresh dazzle for a black rayon jersey play suit. Each, under $20. Small picture: Bra and shorts suit, about $20. Duchess Royal designs. Altman; Carson Pirie Scott; I. Magnin.

SUMMER STRIPES. The kind of stripe you think of for the midday sun . . . worked into light-of-the-moon dresses. *Left:* Black-and-white rayon surah; $50. *Right:* Blue-and-white chambray. An Adele Simpson design; $45. Both, sizes 10 to 16. Lord & Taylor; Neiman-Marcus

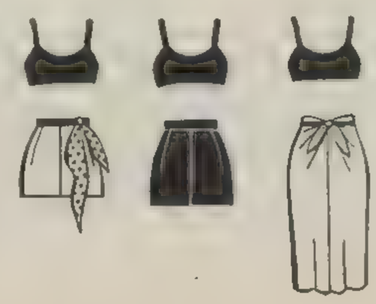
BALKIN

4 black parts + 4 white parts

KAY BELL

begin with this black bra

And add this black skirt with waistband studded in theatrical "gems"; wear for dinner in the country on a white-hot night. Wear it, as you will the other combinations on this page, with crystal, silver, or rhinestone jewellery; let your sun-browned skin, your bright lipstick and nail polish be the colour contrast. Rayon crêpe bra, $9. Spun rayon skirt, $13. Jewelled belt, $5. B. H. Wragge design: Bonwit Teller; L. S. Ayres.



begin with this midriff sweater

And add short, straight black shorts, your own wide best-belt and keg-size canvas bag...for any beach day The jersey is so good... high-necked, long-sleeved, soft wool... that you will wear it often with shorts, sports skirts, or, spectacularly, with cocktail-dinner skirts. Jersey sweater, $13. Spun rayon shorts, $11. Bag, Midtown design. Sweater, shorts, B. H. Wragge design: Bonwit Teller; L. S. Ayres; Vandervoort's.

=16 summer costumes

begin with this white turtleneck

And wear a narrow white skirt with front-tie. Give it ice-cube earrings, crystal bracelets...and go to cocktails at The Club across the bay. The smooth, high, turtle-neck shirt buttons down the back. Try it with a polo belt and the short-shorts, black or white. Or wear the shirt with a black skirt, big black hat for a hot-day in town. Rayon shirt, $10; skirt, $13. Belt by Midtown. B. H. Wragge design: Bonwit Teller; L. S. Ayres.

begin with this white shirt

And wear these trunk-like shorts, your own Cowboy-Joe belt, and tuck in a black handkerchief. Play in these the hottest summer day... tennis, or whatever. It couldn't be cooler covering; look more frosty. The little-boy collared shirt of rayon twill is just as well paired with skirts, or slacks if you like them. Shirt, $10. Shorts to match, $9. B. H. Wragge design: Bonwit Teller; L. S. Ayres; Vandervoort's.

WHAT YOU OUGHT TO KNOW

Here is a primer of international facts, a concise report on the controversies. These are the Big Six of the future, the most momentous decisions of today. They represent the world's hope for peace, and the modern implements to insure it.

The important facts of
Dumbarton Oaks
The Yalta Conference
The Mexico Conference
Bretton Woods
UNRRA
The San Francisco Conference

Dumbarton Oaks

Security was the first concern at Dumbarton Oaks. From August 21 to October 7, 1944, delegates from the United States, Great Britain, Russia, and China sat down to discuss and to formulate proposals for an international organization to prevent war. They broke their problem down into three major fields, called them peace and security, economic and social relations, and justice. But in the minds of all delegates security was uppermost.

At Dumbarton Oaks it was at last decided that the prime responsibility for keeping the peace would be given to a Security Council, a set of constant watch dogs to guard the world's greatest prize, Peace. The Security Council would consist of five permanent members—one from each of the four powers represented at Dumbarton Oaks, and one from France.

Besides this permanent board there would also be six elective members chosen from others of The United Nations. The Council would be called upon to prevent, or if that is not possible, to settle, disputes by recommending negotiations, arbitration, or court judgment. But in the final analysis the Security Council is set up to *stop* threatened aggression.

If quarantine measures are not strong enough, the Council would be empowered to "take such action by air, naval or land forces as may be necessary to maintain or restore...peace." And this is the clause that gives the Security Council of Dumbarton Oaks the iron hand that the League of Nations lacked. It also gives a grave responsibility to the eleven members. To make swift, implacable military action possible, a Military Staff Committee is set up to aid the Council, and The United Nations would hold certain air force contingents immediately available, and provide other armed forces at the Council's call.

The delegations at Dumbarton Oaks also proposed a General Assembly, to act as a policy-making body; an Economic and Social Council, responsible to the Assembly, to coordinate such agencies as UNRRA, the International Fund and Bank; a Secretariat or permanent staff; an International Court of Justice similar to the present World Court. These are the principal proposals to be considered by The United Nations at San Francisco.

The Yalta Conference

The three major agreements reached at Yalta concerned the defeat and occupation of Germany, coupled with the question of German reparations; the manner of voting in the Security Council proposed at Dumbarton Oaks; and the policies for liberated Europe. Of these the first was the least controversial, the last two highly controversial. At Yalta in February, 1945, Roosevelt, Churchill, and Stalin, with their Foreign Secretaries and staffs, sat down to iron out an equitable solution of these points.

First there was the problem of voting in the Security Council, which had been left unsolved at Dumbarton Oaks. A proposed voting formula was evolved at Yalta. Each of the eleven members of the Security Council would have a single vote. (Remember that Dumbarton Oaks set up the Council with five permanent members, one each from the United States, Britain, Russia, China, France, and six additional members to be elected from the other United Nations.)

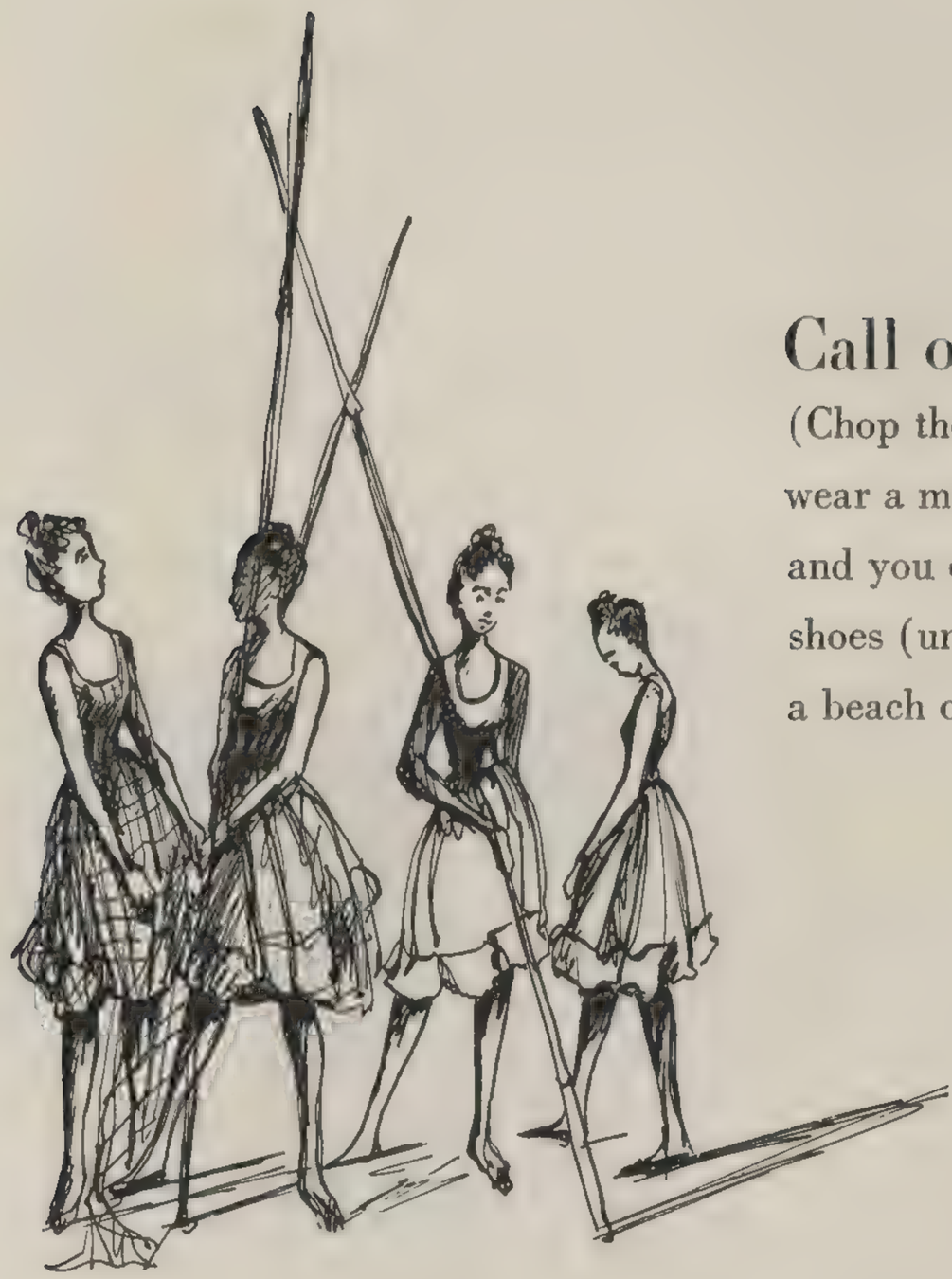
On "procedural" matters the vote of any seven members would be sufficient for a decision. However, on questions involving possible use of force, the seven votes *must* include those of the permanent members—The Big Five. The one hitch in this method of voting was that any one of the Big Five could in this way veto the use of force against itself. *(Continued on page 116)*

VOGUE DESIGN FOR DRESSMAKING Make a soft shape-of-a-dress to show a wonderful print (you might make it of flora-fauna rayon crêpe). Design No. 5468; see page 103 for details. Make your hands match, with glove design No. 9334. Maybe make your make-up Jaquet's "Hollyhock" lipstick; "Castanet" cake foundation. Wear it all in the shade of a flower-bunched bonnet—this, by John-Frederics.

VOGUE'S JUNIOR FASHIONS

Call out the Reserves A good girl, everyone knows, buys only what she needs. But a bright girl knows it's not how *many* dresses choke her closet, but how she wears what clothes she owns that makes the Difference. A snug and shapely top, for instance, will change the life-and-times of many a tired dirndl. And a newly wide, drop-shoulder blouse will balance last year's narrow skirt. As a matter of fact, after a few inventive moments, a bright girl will hardly know her own wardrobe.

Take sweaters. Elbows baggy, necklines lost their zip? Then eliminate the elbows, cuff the shorter sleeves with checked gingham or Paisley silk. Sew a square of the same material to the throat, and leave free ends which are long enough to knot. If the collar of your shirt's gone limp (or even if it hasn't), tie a stiff black satin...or grosgrain...ribbon beneath it, in the good tradition of a Greenwich Village artist.



Call out the Reserves Chop off your slacks just-below-the-knee. (Chop them shorter, if your legs like attention.) Instead of a beach coat, wear a man's *starched* shirt. The length is fine, the shoulders nicely broad, and you can operate on the sleeves. By all means, buy a new pair of play shoes (unrationed). Naked thong sandals or soft little ballet slippers make a beach costume of many well-spent seasons look very much this summer.

Be extra-canny about accessories. Wire flowers to a bicycle clip which you have bound with velvet. Make one such head dress to pick up the basic colour of each of your summer prints. Use scarfs, without inhibitions, wherever Fancy Dictates. Around your waist, clasped with a narrow belt. As a cool, gay halter under a cotton suit. On your head. At your throat. And remember that a new coiffure is your very best accessory.

← **Junior sandpipers** (opposite). Junior Fashion #1. By the sea, by the beautiful sea, in the ruffle-play-dress of pastel-checked gingham. Wear it to hunt for huckleberries, to sail, to garden. (Leaning over, close to the soil, the little ruffled bloomers are a saving-grace.) Wear it with pastel ballet slippers. We show it in rose, blue, lemon. Buy several, dip them alternately in suds. Carlwynn design. Sizes 9 to 15. Dress: $10. Bloomers: $4. Saks Fifth; Marshall Field; Joseph Horne. Shops in other cities, see page 128.

DRAWING BY TOMES

FRANCES MCLAUGHLIN

● FOR LIST OF SHOPS IN OTHER CITIES, SEE PAGE 128

VIRGINIA GILMORE DANCES IN A BLOUSE-AND-SKIRT

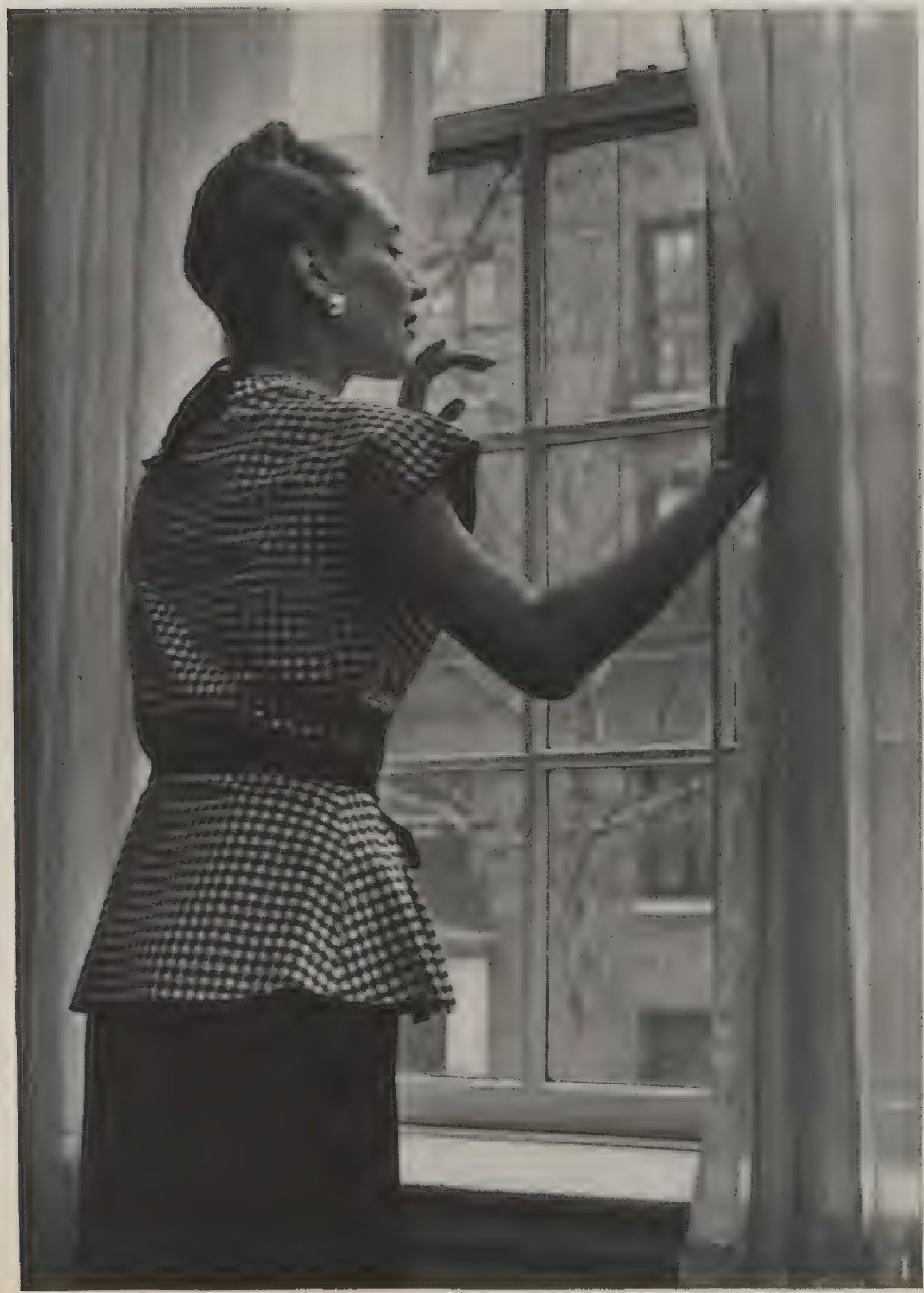
HOW MANY SKIRTS MAKE A SUMMER?

VIRGINIA GILMORE, young American-beauty addressee of the play, "Dear Ruth," here wears a Junior Vogue Bright Idea—one belle-of-the-ball blouse with a stag-line of skirts. The blouse has a formal-informal, crescent moon neckline, a suggestion of a sleeve. Takes whichever skirt matches the occasion...and the time of night. A short, bouffant black marquisette skirt for the theatre, perhaps, or a little dinner at home. A flower-splashed long skirt to dance in, on summer-furlough nights. And always, soft little black gloves.

Junior Fashion #2: The blouse of dull black rayon jersey, rayon taffeta lined. $13. Skirt: black rayon marquisette over rayon taffeta. $30. #3. The same blouse takes a full, flower-splattered short dinner skirt of black rayon crêpe. (And takes the early curfew in its stride.) Skirt, $30. #4. Our favourite blouse and a short version of the black rayon marquisette skirt. (Belt either one, if you like, with a wide grosgrain sash.) $23. #5. The blouse accompanies a *long*, flowery, modified-dirndl skirt. $30. All: Sizes 10 to 14. Stern's; Jordan Marsh. Kislav gloves.

Cottons

at noon



KAY BELL

These cotton "in-the-city" dresses go exactly where your Shantung or your silk print would. (Cooler, too!) Wear them with a handsome hat, gloves, a *corps* of pearls.

1. Black-and-white checked gingham ripple-peplum top, broad-eaves shoulders, over a straight black rayon crêpe skirt. Sizes 10 to 18. $30. Bloomingdale; I. Magnin.

2. Dusky, bell-skirted suit of black cotton, illumined by little jet buttons. Joseph Halpert design. 10 to 16. $35. Bergdorf Goodman.

3. Fresh-as-a-celery-stick suit-dress of black-and-white checked gingham. McMullen design. Sizes 10 to 18. $23. Lord and Taylor.

at curfew

You take to your own terrace...or you're out in the town almost before the sun goes down. You want *short*, pretty dresses—in cotton, traditional weather-beater. (Heap your hair; bracelets on your arm.)

4. Like a young girl's first party dress, this dress of pink-and-black Everfast piqué. Capri design. Sizes 8 to 16. $35. Altman.

5. Peasant-look chemise dinner-dress. Mull —the colour of red earth. Charles Armour design. Sizes 10 to 16. $23. Milgrim.

6. Heavy beige lace low-and-handsome against beige piqué. Gilt-buttons-to-the-waist. Sizes 8 to 16. $40. Altman.

"Neither too young nor too old"

A WOMAN'S best foundation admittedly is her own figure, at its best, aided by the best foundation she can invest in. *Not* the heaviest. *Not* the most boned. But one with light control. Right, silk batiste foundation with hand-woven neoprene elastic sections. Below, sister-girdle, Lilees long-line brassière. Corset, foundation by Lily of France. All Bonwit Teller.

• Dresses that capitalize on the ground-work of a figure kept-in-shape —and in a well-fitting foundation. All at Bonwit Teller; also the hats, especially designed by Jeanne Tête.

1. Figure-beauty in this navy-blue Chardon's rayon sheer crêpe dress. Off-centre hip yoke. Sizes 32 to 40. $70.
2. Dear-to-a-woman—the dress she can slip on after she does her hair. Blue rayon Shantung. Sizes 34 to 44. $40.
3. Dinner-dress with a coveted long-line. Yellow fern-printed Combier rayon crêpe. Sizes 32 to 40. $95.
4. Diagonal lines from the shoulder and artful placing of bows make hip-lines dwindle in this green rayon Shantung dress-suit. Sizes 34 to 44. $40.

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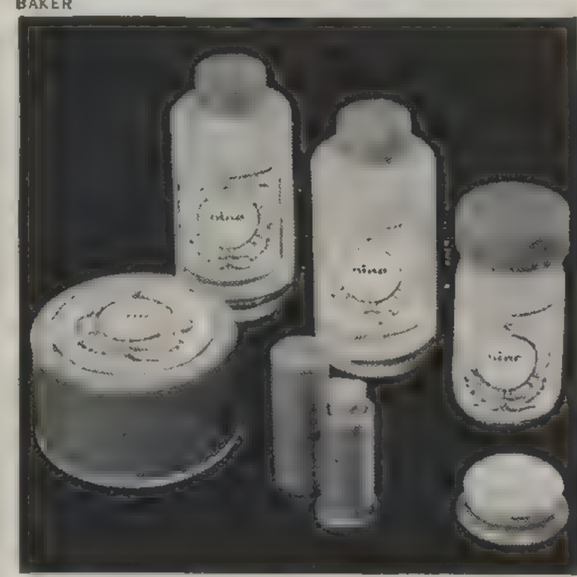
DISCOVERIES IN BEAUTY

BAKER



EVER see an antique topaz? Remember its pale, liquid-gold look? Well...this same high gold cast is the basis of an exciting new make-up: Produits Nina's "Topaz"—a make-up meant for golden blondes. The foundation of this golden look is ...the foundation and powder! Lipstick and rouge take second billing. Because not every skin can wear just any kind of make-up foundation, Madame Nina has done three different powder-base formulae in the "Topaz" tint. For dry or medium skin, there's "Lustrous" which *has* a lustrous finish. For medium, everyday skins, there's "Contra-Sol" which gives a smooth, powdery finish to the skin. And for young, most-likely-to-be-oily skins, there's "Dull-Finish" calculated to keep your powder dry for hours. You take your choice. Then powder over the "Topaz" face powder—and there you are, radiant as anything.

The rest of Produits Nina's golden-girl colour scheme is "Persian Red" lipstick and rouge—a clear, velvety red. But you might add her "Naive" eyeshadow, a soft, aquamarine-ish, greyish business that has amazing staying power. All of Produits Nina's produits: Lord and Taylor's Beauty Salon.

Another masterpiece, designed for delightful walking—this classic pump of calfskin combines smart style and perfect fit.

Hill and Dales, priced from 8.95 to 10.95, at good stores everywhere.

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Here are the Elizabeth Arden Essentials, the basic elements of daily beauty routine, the very foundation of good grooming. They represent Cleansing, Refreshing, Smoothing with the incomparable Elizabeth Arden Preparations with which every woman can keep herself lovely, make herself prettier. If you have never used Elizabeth Arden Preparations, here is a thrilling experience for you. They will help you keep your skin fresh, clear and lovely. For pleasure in use—for delicious fragrance, delightful texture —these essentials are without parallel. The best preparations are an economy, you use less...they last longer.

ARDENA CLEANSING CREAM . . . a feathery cream for thorough cleansing . . . 1.00, 3.00, 6.00
ARDENA SKIN LOTION . . . to be patted on briskly after cleansing 85, 2.00, 3.75, 9.00, 15.00
ARDENA FLUFFY CLEANSING CREAM . . . for the oily skin; use with Skin Lotion . . . 1.00, 3.00, 6.00
ARDENA ORANGE SKIN CREAM . . . for dry skin; used nightly, its rich qualities seem to give the skin what it needs . . . 1.00, 1.75, 2.75, 4.25, 8.00
ARDENA SPECIAL ASTRINGENT . . . helps tighten flaccid skin . . . 2.25, 4.00, 10.00, 20.00, 35.00
ARDENA VELVA CREAM MASK . . . a quick pick-up for tired faces . . . 2.00, 5.00
ARDENA ALL-DAY FOUNDATION . . . holds your powder firm and even all day long . . . 1.00
ILLUSION POWDER . . . the famous precision blended powder . . . 1.75 and 3.00
CAMEO POWDER . . . to use over Illusion Powder for an exquisitely transparent effect, or used alone for an oily skin . . . 1.75, 3.00
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DESIGNS FOR DRESSMAKING

5468

HERE are two other views of the soft, bow-tie dress shown on page 89. It has a snug, shapely bodice, full-all-around skirt. Design No. 5468. In sizes 12 to 20 (30 to 38). Make soft little gloves to match, of the same material as the dress. Glove Design No. 9334. Sizes 6 to 7½.

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 126

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Jenny BAGS

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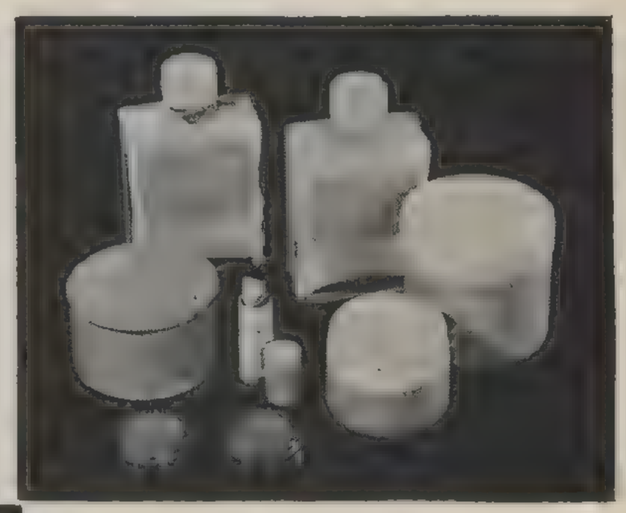
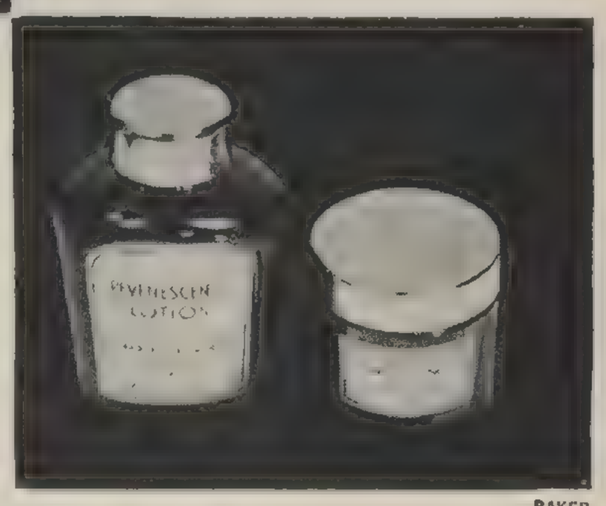


A pre-party measure: this herbal mask set, consisting of an herbal jelly that helps pull a tired face together; and a coolish herbal lotion that refreshes the skin and makes it ready for make-up. Helene Pessl, 785 Fifth Ave.

Charles of the Ritz "Cream Revenescence," long known for helping to give a dewy look to dry skin, has a liquid summer partner—"Revenescence Lotion"—carrying on this same good work. Lord and Taylor.



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patent and gabardine

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Jaquet's Sunday-Best Pink Lipstick, potently flattering with the season's soft pastels. The Rouge, a rosy blush . . . the Powder and Foundation in a pink rachel. And Sunday-Best Eye Shadow, bewitching blue. Sunday-Best, yes—so becoming that you'll wear it every adventurous day, every glorious evening. On sale at fine stores. Jaquet, 663 Fifth Avenue, New York 22.

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Compact Make-up . . . Eye Shadow

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THE PORCELAIN CUP

(Continued from page 68)

Hua'rh-chang means gardener in Mandarin—I myself hadn't used the term in a long time. I had got accustomed to saying "yard man," as the Island residents do.

I hadn't been to Mrs. Risdell's often—we lived a long way apart, and I was busy—but I always felt a fresh pang when I stepped through her doorway. The very odour of her house was a sharp hurt in my nostrils: the faint essence of carved woods and brocades and old rugs and lacquers and curios from musty little shops, which had made up the scent of every foreign living-room in Peking. There she had had a compound of nine or ten rooms and several courtyards, and she had evacuated early enough to bring most of the furnishings with her; but I had been among the last American women to leave before the war, and it was only with the aid of Italian friends that I had managed to take out a few suitcases of clothes under the Japs' noses. I didn't often think of my loss, having absorbed the shrugging Chinese idiom of "*Mei-yu fa-tzŭ*"—"It cannot be helped." But whenever I went up to Mrs. Risdell's, I suddenly felt sorry for myself.

As she went to fetch the decanter of sherry, she gestured to me to sit down on a sofa, covered with a heavy black "tribute silk," from one of the bolts that had been brought to the Imperial Court as tribute from the provinces. It was a bit warm; in China we used to put slip covers on in the summertime, but I suppose she couldn't bear to hide the handsome silk. While we sipped our sherry, I gazed around at all the dragon-carved blackwood cabinets, at the teak altar tables covered with bibelots of ivory and porcelain and jade and bronze, at the walls hung with scroll paintings and embroideries; and my envy was mixed with a sudden urge to open the windows wider and let in the trade wind from the green Koolau peaks.

"It's hot today, isn't it?" I remarked abruptly.

"Oh, yes—the subtropics! I do so miss our Peking summers, don't you? With the lotus on the palace lakes, and the picnics on the old imperial barges!"

"I certainly do. It was hotter than here, though," I reminded her.

"Oh, but only for a short time," she said in a deprecatory tone.

We didn't sit there long. Like many other hostesses in this mid-Pacific boom town, where defence work has made an acute labour shortage, she was without a servant. We had to go out into the kitchen and fix our own lunch. Mrs. Risdell apologized for not being able to offer me a five-course tiffin, elegantly served, as she would have done in Peking, but the menu was satisfactory enough. She whipped up a puffy French omelette, while I helped to make a fruit salad of papaya and avocado and fresh pineapple, *(Continued on page 108)*

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Would you like to know the beauty secret of Utica Percale sheets? They're made of superb long staple cotton that's put through the extra combing process to give every thread lasting strength and loveliness. These fine-combed threads are woven so closely that there are actually 200 of them to the square inch. The result is a fabric with the caressing feel of silk and the wearing qualities of linen.

All this luxury, all this durability make Utica Percale sheets a little more expensive than percale sheets woven with fewer threads or of less select materials. But . . . Utica Percale sheets give such splendid service that their long-run cost is actually less.

If, however, first cost means more to you at present, we advise Utica muslin sheets—*woven extra strong . . . to wear extra long.* Free swatches of both will be sent you gladly upon request. Utica and Mohawk Cotton Mills, Inc., Utica 1, N. Y.

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A colorful and glamorous figure of international society is the Countess of Carnarvon, the former Tilly Losch. A famous ballerina, she is noted for her strange dynamic beauty—warm chestnut hair . . . startling sapphire-blue eyes . . . and skin like creamy velvet. "I've discovered a *lovely* new beauty trick!" Lady Carnarvon says. "It's the 1-Minute Mask with Pond's Vanishing Cream. Such a tiny, short time it takes to make my skin look so much brighter and smoother!"

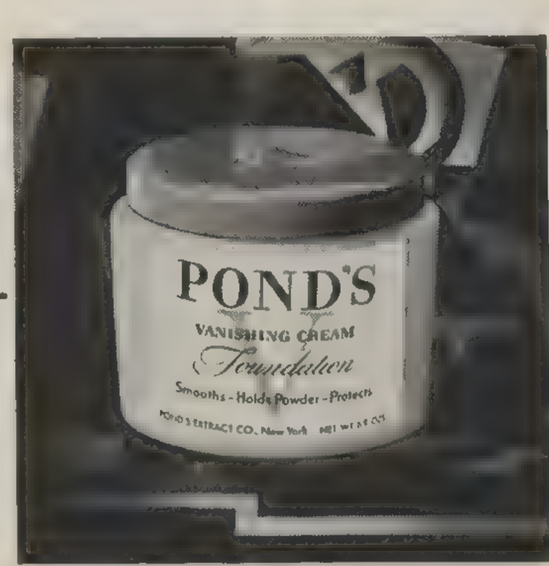
The Countess of Carnarvon has a 1-Minute Mask 3 or 4 times a week

You can "re-style" your complexion in 1-Minute!

Mask your entire face—except for your eyes—with a silky-cool coat of Pond's Vanishing Cream. Leave on for one full minute. "Keratolytic" action of the cream loosens tiny scales of dead skin and trapped dirt particles. Dissolves them! Now—tissue off the Mask.

Results are dramatic! Your skin looks clearer, softer, even lighter! And it's ever so much smoother beneath your powder puff. Make-up goes on like a dream!

"Foolproof" powder base! Light, non-greasy Pond's Vanishing Cream is ideal foundation for quick make-ups, too. Spread on a thin film of Cream—and *leave it on.* Smooths—Protects. Holds powder *beautifully.*



Get a BIG jar of glamour-making Masks!

THE PORCELAIN CUP

(Continued from page 106)

with wine vinegar in the dressing. As we worked, we talked of the old friends, now scattered everywhere by the war, and the old days. Lunch was ready in about twenty minutes, and she led the way to the dining room, bearing a porcelain pot of pale Chinese jasmine tea.

"You know," she said earnestly as we sat down at the shining black lacquer table, "I think I can stand everything else, except not having any servants. Every day, at least a hundred times, I yearn for my Number One boy, and my nice fat cook—wasn't he marvellous with soufflés?—and my old house-coolie, and my funny little Manchu amah. I don't think I could ever in all this world get used to emptying garbage cans and cleaning toilets and things like that. Never!"

"I don't either," I agreed, "but we're spoilt, you know."

I wasn't sure whether she had heard me or not. She was serving the omelette with the big silver spoon and fork which she had had made long ago in the narrow alley known as Silver Street, beyond the Tartar Wall.

"Well, anyhow," she went on, "it won't be long now."

"You mean—?" I prompted.

"Until we're back in Peking again," she said serenely. "Next summer, I think, don't you?"

"Mmm, delicious," I mumbled, almost burning my tongue on my first mouthful of omelette. "But—not next summer, surely! Another two years, at the least, I'm afraid. Perhaps three."

"Oh, no!" cried Mrs. Risdell. Frowning, she set down her fork with a small clatter. "With the war in Europe over, it shouldn't take more than half a year to clean up the Japanese."

"I'm afraid the High Command thinks it will be a good deal longer than that," I ventured, "and then—even after Japan falls, it'll be many months before civilian women like us will be allowed to go back."

"Oh, no!" she repeated firmly, reaching for the teapot of fragile *blanc de chine.* "I happen to have some pull in Washington, and I expect to be booked on the first passenger liner out of here. Ready for tea?"

"Please," I said absently. I was thinking of the many tens of thousands of us evacués waiting all over the world—and that if we don't take care, as the years pile up, we're likely to become a little too shabbily wistful and Micawberish, always sighing to return. But I held my tongue.

"I remember this tea set," I remarked instead. "It's exquisite."

Her face, which had been puckered nervously for a moment, smoothed out and brightened. "Oh, do you?" she said eagerly. "I got it at the Jade Dragon Shop, you know. It's Ch'ien Lung. You can see the chop on the bottom of your *(Continued on page 110)*

The Swing to Wings

SKIES sing with whir of wings as the freedom of flight captivates the hearts of women. On every hand modern women . . . in tune with the times . . . are turning to flying as naturally as the flower turns to the sun.

Already nearly half of all women like you have traveled by air . . . almost unanimously favoring air transit for husband and family. And 93% of them thrill *to speed with such gentle ease* to waiting arms, a business engagement, joyous vacation lands . . . saving precious time to make more of the occasion. In the beauty and power of your United Mainliner you fly swift and sure to the city of your choice . . . reveling in soft comfort . . . attentive, efficient service. (And delighted to find that plane travel costs no more than first-class railroad.)

To meet your mounting travel orders, we are turning the latest developments of science into the building of a great new fleet of powerful 4-engine United Mainliners . . . designing them expressly for *your* increased needs and pleasure. True, today we are busy with meeting heavy wartime traffic demands, but at the same time we're preparing greater luxuries and conveniences for the peacetime to come.

FIRST LADIES OF FLIGHT—Women Department Store Executives are among our most enthusiastic regular passengers. United has added many extra days to their busy year through time saved on buying trips. So we're looking forward to an especially happy reunion soon—in the swift, bright luxury of the new larger, faster Mainliners we're planning for after the war.

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TWEEDIE FOOTWEAR CORPORATION • JEFFERSON CITY, MISSOURI
Shoemakers Since 1874
*REG. U. S. PAT. OFF.

THE PORCELAIN CUP

(Continued from page 108)

cup, before I fill it, if you like."

I turned my handle-less cup over and admired the seal mark, and then passed it back. While she was pouring the tea, I glanced out through the window, down the expanse of the hillside at the crapy blue ocean. Near the shoreline, headed south, was a shadowy mass of ships, small as toys, in scattered formation.

"Look!" I exclaimed, pointing. "There seems to be a task force going out of Pearl Harbor."

Mrs. Risdell turned in her chair to peer out. And somehow—I don't quite know how it happened—her elbow jogged against the silver tea tray. One of the thin white cups tipped over and struck with a clicking sound. We both stared in shocked dismay at the wedge-shaped fragment that had broken off and lay against the sleek black surface of the table.

"Oh!" she wailed, and her face was stricken.

"I'm afraid it's my fault—for startling you," I apologized.

"Certainly not!" she protested generously, picking up the piece of porcelain with her fingertips. "It wasn't your fault at all."

For some minutes we mourned over the mishap, and Mrs. Risdell told me just how she had happened to find the tea set, and what its history was supposed to have been, and with what special care she had had it packed when she evacuated. I kept stealing occasional glances through the window at the task force, which was spreading farther and farther toward the horizon on its way to unnamed islands. Looking at those grim grey ships, I thought unhappily, as I always did when I saw a task force go out, of the thousands of young men aboard, and wondered how many of them would be safe a few weeks from now, when the ships would come straggling back. And as I listened to the obbligato of my hostess's well-bred voice, I had a curious sense of being a child again, playing in a doll's house, full of dolls: a Chinese doll's house with Chinese dolls.

"Of course, I can never replace the cup," Mrs. Risdell was saying resignedly, still caressing the shard of porcelain in her palm, "but I know an old craftsman who can mend it quite cleverly, I think, as soon as I get back to Peking."

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PARIS LONDON MONTREAL NEW YORK

BROWN-FORMAN DISTILLERY COMPANY, INC., AT LOUISVILLE IN KENTUCKY

THEATRE TORMENT

(Continued from page 73)

playwright financially. His royalties are based on box office gross, not on cost of production or net profit. When his play is "bought"—which means an "option" is taken—the playwright is paid one hundred dollars a month and the total paid is deducted from his royalties when his play is produced. He may take a six months' advance option if he chooses, but options cannot extend beyond the year. If the producer has a change of heart and lets his option lapse, the author retains the advance. Playwrights have been known to make a modest living with three unproduced manuscripts out on option.

Royalties are standard. Being a good union man, the playwright is protected by a basic contract of the Dramatists' Guild. He cannot be paid less than 5% of the first five thousand grossed at the box office, 7½% of the next two thousand, and 10% of all over that. Successful straight plays gross from ten to twenty-five thousand a week. John Van Druten, with his "Voice of the Turtle" and "I Remember Mama" running concurrently, receives a royalty check of about six thousand dollars weekly. The picture rights for both of these plays will probably total about a million dollars. He receives 60% of the picture sale. But before you begin to drool, remember that there are taxes to be paid and battleships run into billions. Out of every two hundred thousand Mr. Van Druten is paid, the government allows him to keep less than thirty thousand dollars. And that figure would be reduced to less than nothing if he were still a British subject. But it's much more than a Marine gets.

Let's leave our morbid money matters and return to the cast we have chosen. Equity contracts are signed and a bond put up to cover actors' salaries. The first complete reading of the script is then held on stage—usually around a bare table with actors, director and author all present. This is a bad moment for the author. The *mot juste* for which he struggled in the script sounds banal when spoken. His singing dialogue rasps. His humour is still-born. He must fight a compulsion to leap to his feet and say, "Boys and girls, I'm sorry to have embarrassed you with this utter rot. Go home. Forget it. I'll make it up to you somehow." Yet somehow, concept, cohesion and continuity emerge. But it takes three weeks of constant rehearsal and tenacious faith.

Then comes the out-of-town tryout. Among the most insistent of an author's collaborators is the audience. In the out-of-town tryout of "A Bell for Adano," Paul Osborne was forced by the audience to abandon one of the best scenes he had written. This was an emotional interlude in which Margo as "Tina" describes the death of her sweetheart to Major Joppolo. Margo brought all of her vibrant sensitivity to this scene, yet *(Continued on page 114)*

Ranchera—ROMNIES FOR MODERN GYPSIES

Native to the out-of-doors, from California, for everywhere. Elk leather (rationed) in Sierra white, Sequoia brown, Poinsettia red, Gold Rush, Parchment, Pacific blue, Pepper-tree green. Also in two-tones. Sizes 3 to 10; Narrow and Medium. About 5.95.

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Light in weight, soft and supple,
TREO Corseting *styles*
a figure with infinite finesse.

The belted lumber-jacket suit is from *Trigere's* Spring collection.

THEATRE TORMENT

(Continued from page 113)

audiences remained unmoved. They had never seen the sweetheart on stage and a description of his tragic death failed to touch them. Audiences must see to feel. The scene had to be eliminated. His audiences also told Mr. Osborne that he could not have Tina kiss Major Joppolo. The kiss meant to the paying customers that a love interest would develop, and when it didn't they felt cheated.

Scenes that appear to work out on paper don't always work out on stage. There are often subtle reactions to a play that are difficult to analyze and remedy. As originally written, the young Scot in "The Hasty Heart" is brought into the hospital ward in a wheel-chair. A pall descended over the audience at his entrance, which took a good ten minutes to dispel. A wounded man in a wheel-chair sobered them during what should have been an amusing scene. We discovered that if we had the Scot walk into the ward carrying his own kit, the audience immediately accepted him as well enough to laugh at.

There was also a scene played in semi-darkness during the second act in which the Scot advises his new-found friends how to invest their money. The out-of-town audience was confused—they thought the boy was being sarcastic. We tried opening a window to allow more light into the ward. The audience could then see the expression on the Scot's face and the scene played as it was intended.

Technical complications out of town present difficulties which often prove blessings in disguise. In Philip Barry's fantasy, "Foolish Notion," it was planned to have the characters in the dream sequence posed in rigid postures, propelled through the door standing frozen on a rotating treadmill built into the set at a cost of about five thousand dollars. But the actors jiggled and the audience giggled. Out went the turntable and in walked the actors on their God-given bipeds. Substitution sometimes turns out to be an improvement also. In this same play Tallulah Bankhead, as the sympathetic mother, was resented by the audience when she denied her child a dog for a pet. So, instead of denying her child a dog in the house, she denied her a radio in her room, and Miss Bankhead was given a new line that made her sympathetic, and the audience laughed as she said: "There's enough going on in that little head of hers without having the Lone Ranger galloping through it."

Laughs are unpredictable. Only God knows why an audience laughs—never the angels. In "The Late George Apley," during its purgatory period, a mild laugh was milked from a scene in which the "Harvard" Apleys, played by Mr. Carroll and Mr. Waram, asked the visiting young lecturer, John Conway, where he had gone to college. Conway answered, "Yale," to which Mr. Carroll repeated, "Yale?" and Mr. Waram murmured, "Well." When the "well" was changed, at George Kaufman's suggestion, to a wry "That's what he said," it brought one of the best laughs in the show. Would you have bet money on it?

Some *(Continued on page 115)*

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Pronounced "DEAR KISS"

DJER-KISS PERFUME

The World's Most Romantic Scent

By Kerkoff

THEATRE TORMENT

(Continued from page 114)

laughs come as a shock to the author. Certainly, we did not anticipate the hilarity which greets the patients of "The Hasty Heart" when they take out their knitting. It seems to me a rather sad commentary that wounded men, out of boredom, resort to needlework as part of their occupational therapy. Authentically amusing at most, but never hilarious.

Luther Davis experienced something along the same line with his touching comedy, "Kiss Them For Me." This is a play about three Navy flyers on limited leave from the Pacific. Major Davis has spent the last couple of years on duty in England and in the China-Burma-India theatre, and he knows what flyers feel. He wanted to use a satiric song in his play to show how men overseas scorn mockish sentiment. He engaged Irwin Graham to compose a choice bit of tripe called "Zzzt! I'm a Jive Bomber. You're My Target for Tonight." An orchestra was hired and the number recorded to play on the juke-box which one of the flyers had scrounged. But the civilian audience, fed so long on such fare, thought the song was intended as a serious number. It died. It was cut.

But if an audience dictates to the playwright, the playwright can *sometimes* forestall an audience. In the second act of "Kiss Them For Me," a doomed flyer is brought in to greet his former crew. This bit is played with beautiful restraint by Dudley Sadler, and the audience applauds his performance when he is wheeled out. But the applause, coming at this point, breaks a sustained mood and destroys the illusion of reality. By taking Sadler's exit line, "Now don't make me blush. Everytime I blush they have to give me another pint of blood," and moving it up before his exit, the applause is forestalled—sometimes.

Not the least of manuscript changes are due to theatre union regulations. In the first version of "The Hasty Heart," the mosquito-nets were lowered over the beds between scenes. Now actors are permitted to do anything with props while the curtain is up, but are forbidden to move anything once the curtain is down. This meant an extra stage-hand would have to be hired to lower each net if the scene change was to be made quickly. As now played, the curtain goes up and the actors lower their own nets. Nor are union demands limited to nets. Russel Crouse *claims* the following to have happened in Baltimore. We wanted to hire a man to play the bagpipes for a scene in the first act, but the Baltimore Musicians' Union decreed that before we would be allowed to employ our piper, some union executive would have to decide whether or not a bagpipe was a musical instrument. If it was a musical instrument, then the theatre would have to employ four musicians. If it was not a musical instrument, two acts of vaudeville would have to be hired. And did Mr. Petrillo's men decide that a bagpipe was a musical instrument? Would you?

And so we bleed. These are our tribulations. But better shows are being staged under greater handicaps in vaster theatres.

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HARTMANN LUGGAGE

...and emerge from

their sheltered existence looking as if they'd never left home

THE HARTMANN COMPANY • RACINE, WISCONSIN

WHAT YOU OUGHT TO KNOW

(Continued from page 88)

However, it becomes fairly obvious that peace necessarily depends on the cooperation of the Five and should force be necessary between them the jig is probably up and the cause of peace already lost.

Regarding present and future policies for liberated countries, the Big Three agreed that when necessary they would help establish democratic provisional governments and aid in the holding of free elections as soon as possible.

A compromise was effected on the delicate question of Poland; it was agreed that the eastern frontier of Poland would follow the Curzon line with some exceptions in Poland's favour. (Poland would also receive substantial territorial additions in the north and west, but these were not settled at Yalta and must await the final Peace Conference.) It was further agreed that the Lublin Government was to act as the provisional government but should be reorganized on a more representative, "broader democratic" basis.

(Sumner Welles in his *Guide To The Peace* explains that in 1922 Poland established its first parliamentary government. Then, four years later a *coup d'état* by Pilsudski transformed this into a military dictatorship, which in 1935 arbitrarily proclaimed a new, totalitarian constitution. And it was on this constitution that the Polish Government in London based its claim for authority over Poland.)

Eventually the Lublin government, which is considered provisional, will have to call for free elections. A similar decision was reached regarding Yugoslavia where the government must broaden its temporary parliament and eventually hold free elections.

The Big Three called for an International Security Organization to be set up as soon as possible. And finally, they arranged for a conference of all United Nations to prepare a world charter along the lines proposed at Dumbarton Oaks and clarified at Yalta, to meet on April 25th at San Francisco.

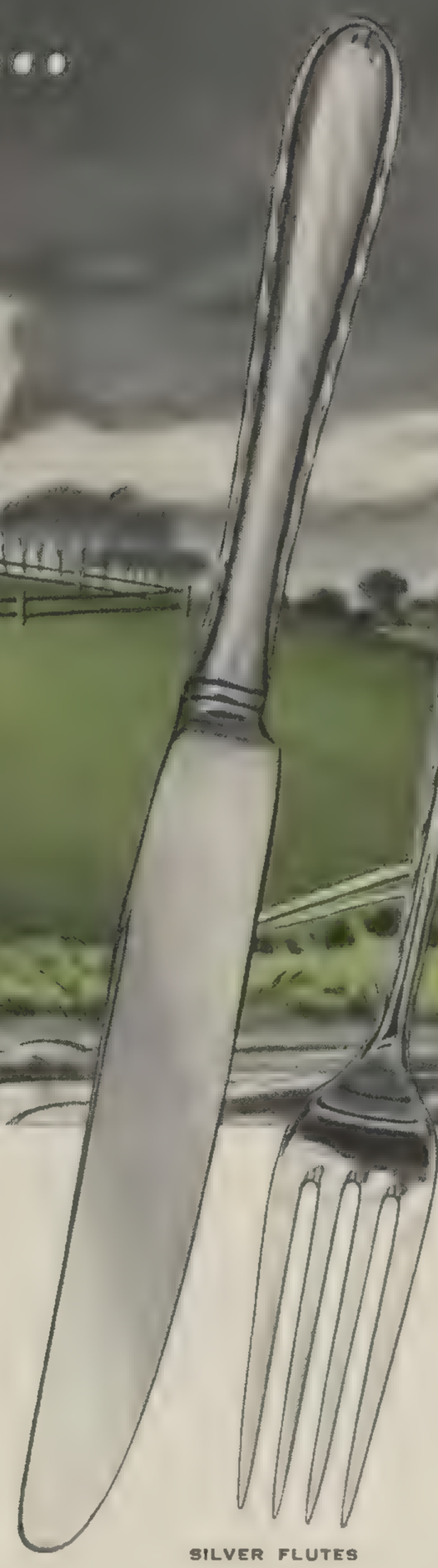
The Mexico Conference

A mutual guarantee of the political sovereignties and geographic borders of the signing countries—all the American republics, except Argentina—was the main achievement of the Mexico conference. In case of threatened or actual aggression by any country, American or foreign, the twenty republics signing the Act of Chapultepec pledged to "consult among themselves" and decide what measures, diplomatic, economic, or military, should be taken. Because of the wartime powers delegated to President Roosevelt, the Act of Chapultepec went into effect imme- *(Continued on page 121)*

When April rains turn Spring to Green...

The house is weary of the winter . . . the trees hear spring and free their waiting buds . . . the silver rain sweeps clean the shingles . . .

Snug beneath the sound of raindrops, the house begins to listen . . . to look for lighter, gayer colors . . . and the sunshine of the first pale jonquils is reflected in our always-shining Sterling . . .



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that take to your lips with the idea of staying there.
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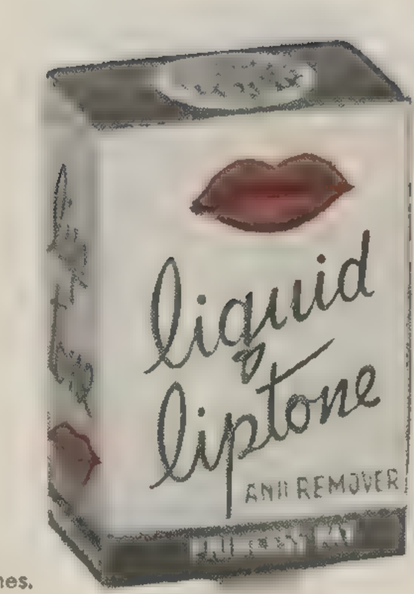
that *can't smear*—that *really won't rub off!*
Makes lips beautiful and keeps them beautiful for
an extra long time. And the shades are lovelier—
much lovelier than you have ever hoped for!



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For Him or Her { PLAIN ENDS / IVORY TIPS

Specially for Her { BEAUTY TIPS (red)

Cigarette of successful men and lovely women

WHAT YOU OUGHT TO KNOW

(Continued from page 116)

diately, without need of ratification by the United States Senate. As a result it will last only as long as the war, but the representatives agreed that after the war the Act of Chapultepec should be re-enacted as a binding and permanent treaty.

There were two major countries of the Western Hemisphere which did not sign the Act of Chapultepec or attend the Mexico Conference. One was Canada—the Dominion has never been a member of the Pan American Union because Canada is not a republic. Our State Department, however, has suggested that at the next Pan American conference it would like to recommend altering the regulations in order to admit Canada. It is obvious that no security system for the Western Hemisphere could possibly be considered complete without her.

The other nation not participating in the Mexico Conference was Argentina. She was not invited because she had defaulted on her promise in 1940 to take action against the Axis. Not only did she fail in this guarantee, but went further and actually threatened the security of the other American countries by enlarging her army, converting peace-time industries into munition plants, and plotting pro-Argentine, pro-Fascist uprisings in other South American countries.

In spite of this, Argentina was asked by the representatives of the Mexico Conference to return to the American system and to join the ranks of the United Nations. The conditions for her return to the fold were plainly stated. Argentina must declare war on the Axis; she must use her full military and economic strength against the Axis; she must take action against Axis agents and influences within her boundaries; furthermore Argentina must join in the guarantees of the Act of Chapultepec.

The representatives at the Mexico Conference reached several other vital agreements. Among them was barring war criminals or Nazi agents from entering the Western Hemisphere. But most important were two objections raised to the Dumbarton Oaks proposals; these objections (to be discussed below) will be presented for consideration at the San Francisco conference.

San Francisco Conference

At San Francisco on April 25, representatives of the United Nations will meet to work out a charter for a world security organization based on the Dumbarton Oaks proposals. For the first time all the United Nations will meet to consider the proposals—and to act on them. Only Poland will be absent, unless by that time she has reorganized her government according to the Yalta agreements.

Unlike the Paris Conference of 1919, this will *(Continued on page 124)*

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to romance...
the perfume
that strikes gently
at his heart
BUY ANOTHER WAR BOND
GOWN FROM THE HOUSE OF FOXBROWNIE

"PEARL"— PACIFIC FRONTIER TOWN

(Continued from page 81)

them more and more that the physical needs can be treated but that they worry about their released patients when they get home. They fear that the Mainland civilians will impede convalescence with too much or too wrongly expressed sympathy.

One of the most ably performed extra-curricular duties of the nurses at Aiea, who do not go to the front lines, is to instruct the corpsmen—enlisted men in the Navy from all occupations and backgrounds—in the care of wounded on the way back to the hospital.

I came away with a school-girl crush on the nurses. Their life is not all depressing—in fact, the sunny hospital, the rate of improvement on the part of their patients (best and most uncomplaining in the world, they all say) are a lift in themselves and the feeling of fulfillment and experience gained, which they will use the rest of their lives in treating civilian ills, all made me envy as well as admire them. Most of all I envy their skill, the most needed skill women can have now (you can't see a single wounded man, much less shiploads of them without realizing this); and I came away convinced that the best thing those of us without that skill, which has taken years to acquire, can do, is to make it possible for it to be applied where needed. These nurses are really our fighters, the so-many-for-so-few, and women all over the country must stand behind the nurses so that they can fill the service requirements. This may mean taking over personal obligations for nurses; it will certainly mean that we will all have to help in the civilian hospitals and home nursing.

The Waves and Lady Marines are new in Hawaii. They are highly appreciated by the men, not only for their help in relieving men for combat or return home, but for the lift they give to the morale. They are doing the same jobs they performed at stations in the States, from desk work to running the air stations. A great many women will be stationed at the hospitals in pharmaceutical and dietetic work. The first contingent of a few hundred arrived around the first of the year and they will continue coming at the rate of several hundred a month until the full complement of 6000 is reached. The majority of these are stationed right at "Pearl," although some will be sent to air stations and hospitals in the other islands. Whoever had to do with the selection of these young women, did an extraordinarily good job. They seemed to me to be healthy (aided by their newly and painlessly acquired tans), cheerful, normal, little-sister-looking girls, whose heads were not apt to be turned by the inevitable flattery of a ship's company of men to every girl. I think they will have fun and a stimulating time, but it is not all a picnic as they have to sign up for eighteen months at a stretch.

Both the men's services feel very proprietary about their women auxiliaries, the Navy for the Waves, and the Marines for the Lady Marines, but the Seabees (who *(Continued on page 123)*

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Originales
"Buttons, buckles and clips in original designs"

"PEARL"— PACIFIC FRONTIER TOWN

(Continued from page 122)

are now agitating for Queen Bees) turned out to have the inside track. For the Seabees were responsible for building and decorating the Quonset hut area for the first contingent of women. With humour and a rather moving consideration, the boys landscaped the grounds and then painted the huts inside in varying shades of pastel, building little cabinets for personal cosmetics where the individual carpenters wistfully printed their names and unit numbers. There is a legend to the effect that the first Lady Marines ate with the Marines while waiting for their own mess-halls to be completed. Those Marines, back from units which had been in the Pacific for a long time, were getting ready to go out again, and each company had its mascot dog. But since the dogs had never seen a woman, they distrustfully nipped the Lady Marines' ankles.

To help the boredom of thousands of servicemen, the people of Honolulu have done a magnificent job, in spite of a lack of servants, and few supplies. But the servicemen don't like Honolulu much. It is too near home for them, and too much like home, without being home. Many of them told me that they preferred Sydney because it was far away and different, and to them more like what Paris was to the soldiers of the last war.

The blackout is lifted, but the ten o'clock curfew is still on. This is some advance over the original sundown rule which must have eliminated all social activity. We found that all we could do was to gulp down dinner and coffee somewhere and scurry into a car by nine o'clock for an omnibus return all over the many parts of the Island. The bars all close at seven, but this is the only rule they have in common. I would say it was a rather sober little town on the whole. The distances, the early curfew, and the overcrowding have made it necessary for the services to provide a great deal of their own recreation. (In fact, the new beach for Navy personnel at the Naval Air Station is far superior to the Waikiki.) But civilian women have organized to entertain and help the men.

There are canteens all over the Island, organizations to give dances and get girls for the regular service parties. In the large rest camps for the flyers, women work all day to provide recreation and companionship. The Red Cross has an enormous organization and the Grey Ladies work in the Service Hospitals.

When I was almost ready to leave the Island, I realized that certain things that had always meant Hawaii to me were vanishing. The *hula* and *okole-hao*, now treated like rare old bourbon, were going. So was the *lei*. But I shall always remember the rattling little Hawaiian railroad, bursting with the brightly dressed Hawaiians en route to and from the shipyards. It whistles and clangs and shakes all over and seems to be about to take off into the hills, like a Disney train. They told me the cars are really from the old Sixth Avenue "El."

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WHAT YOU OUGHT TO KNOW

(Continued from page 121)

not be a "peace conference" and will not liquidate the war. At San Francisco The United Nations are only to set up an organization to keep the peace.

But this is not likely to be an easy job. The delegates will have to settle at least two major objections to the Dumbarton Oaks proposals: first, that little power is left to regional security arrangements, and second, that the smaller nations have in matters of security no power at all.

Both of these objections were expressed at Mexico City. There the delegates stated, among their criticisms of the Dumbarton Oaks proposals, that it would be "preferable" to solve inter-American controversies by inter-American methods, that is, by the joint consultation of the American republics specified in the Act. This method directly conflicts with the Dumbarton proposals, as amplified by the Yalta voting agreement, that the Big Five and two other members of the Security Council would have to give permission for any enforcement action.

France, too, has raised the same objection. In her suggested amendments to the Dumbarton Oaks agreements she has proposed that treaties, after being registered with the Secretariat of the world organization, be automatic in their working, independent of the Council's permission.

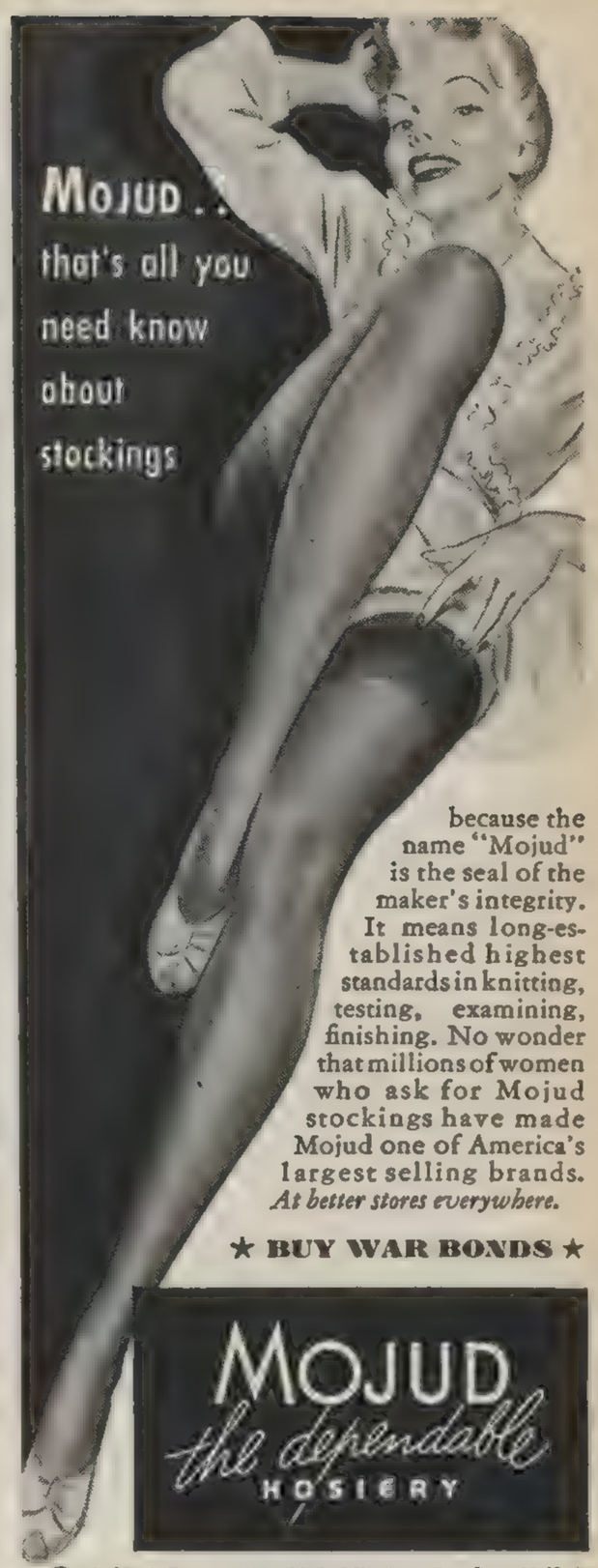
The second objection, that the smaller nations are deprived of all power, has come not only from some of the republics represented at Mexico City, but also from some of the not-so-small powers, like France. Some of these countries seem to fear a world dictatorship by the Big Three. Others realize that the General Assembly may be the only place where they are represented. They want the Assembly's powers made stronger and more specific. And South American countries have pointed out that their whole continent does not even have one permanent representative on the Security Council.

At San Francisco the delegates will have to reconcile the need for power proportionate to responsibility with the desire of every country to have a rôle in the new world.

As proposed at Dumbarton Oaks, the San Francisco delegates are expected to coordinate with the new charter of these United Nations agencies: UNRRA; the Bretton Woods proposals; International Fund and Bank; and the proposed Aviation Council. After the conference each of the United Nations will have to ratify the charter according to its own constitution. The United States Senate will have to approve by a two-thirds vote.

Bretton Woods

A financial basis for world trade was the object of the Bretton Woods conference—just as a political basis for world peace was to be the object at Dumbarton Oaks. In July 1944 at Bretton Woods representatives of forty-four United and Associated Nations (together with the Danish Minister as an unofficial observer) worked out financial proposals. They suggested two insti- *(Continued on page 125)*



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WHAT YOU OUGHT TO KNOW

(Continued from page 124)

tutions, an International Monetary Fund and an International Bank for Reconstruction and Development.

In explaining the International Bank, it is necessary to realize that the Bank's object is to make credit available for long-term constructive projects. Its first duty would be to guarantee approved private foreign loans. This, it is expected, would stimulate foreign investments requisite for an expanding post-war trade. The Bank's second duty would be to make direct loans up to twenty per cent. of its funds when private capital is not available.

The resources of the Bank are planned at $9.1 billions. The United States would put up the largest single quota, $3.175 billions. (Since the Bank's first job is one of guaranteeing, each member nation need pay at first only ten per cent. of its quota, promising to pay the remainder at call in case of large defaults.)

In the United States there has been almost unanimous approval of the Bank. What opposition there is, is almost entirely concentrated on the second institution proposed at Bretton Woods. This is the Monetary Fund.

The Fund would be a stabilization fund, a reserve to back up a dependable system of exchange rates, together with an orderly system for changes in those rates when necessary. (Most exchange rates have been shattered by the war.) Their establishment on the most secure basis possible would not only make foreign trade possible but would stimulate it by minimizing risks.

The actual operations for stabilization are highly technical. Essentially they consist of short-term sales of foreign currencies in limited amounts and under careful safeguards. The joining nations are to put up their full quotas at once in order that the Fund may go into immediate operation. It is important to remember that the resources of the Fund are planned at $8.8 billions. Again the United States would subscribe the largest single amount, $2.75 billions.

The Bretton Woods delegates agreed that members must join the Fund as well as the Bank on the theory that the two institutions are to solve different aspects of the same problem. Furthermore, each nation must promise to adhere to fair trade practices and to refrain from certain financial manipulations which in the past have been major obstacles to international trade.

The Fund and the Bank will each have separate directorates, since two types of management will be needed; this will also prevent the avoiding of responsibility by covering, for example, a long-term loss to the Bank by a short-term loan from the Fund. Each member's voting power in the Fund and the Bank will be approximately proportioned to its quota. The United States, with the largest quota will have the greatest number of votes, and the principal offices of both Fund and Bank will be in the United States.

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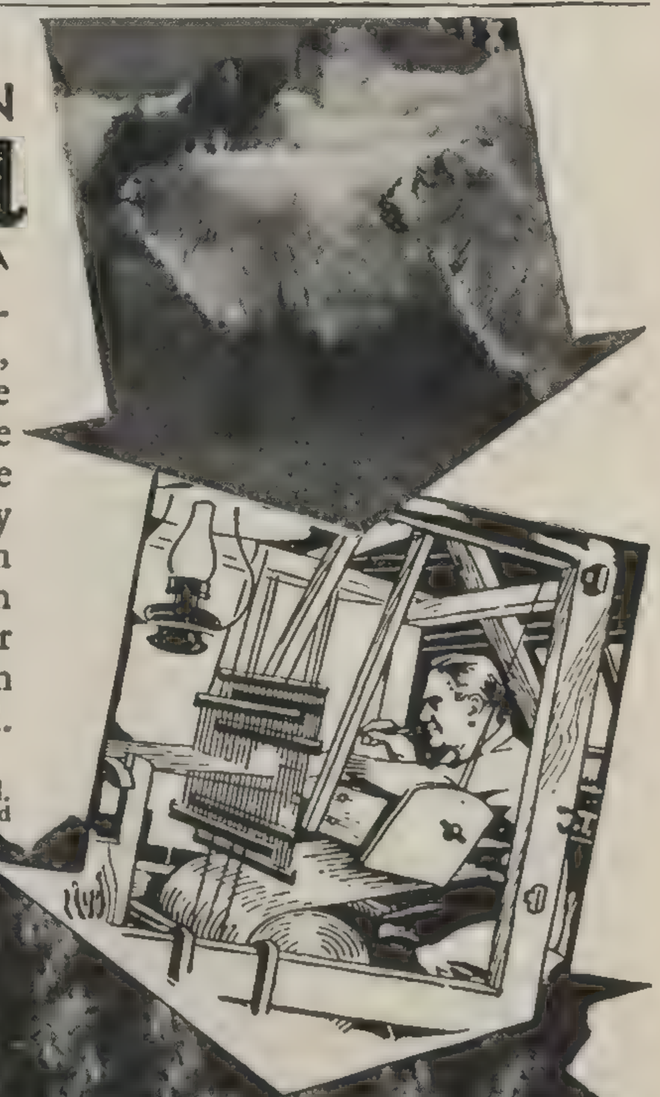

IDEAS TO LET

(Continued from page 63)

Against the window, set a round table covered with the same striped needlepoint, and pave the top with black-painted pots of pink and red geraniums.... Or use roller-shades and stripe them with paint, or stencil them with flowers.... In a hall, marbleize the wood trim with black and white paint, and stencil the shades with small mint-green leaves....

More no-curtain ruses: Have inside shutters made with solid panels, paint them a strong clear colour, and wreathe them with découpage flowers and butterflies.... In the country, if your windows have no exterior importance, paste decalcomanias on the window panes.... Paint the lower panes of a bathroom window, and use wallpaper over the paint....

In a bedroom with white walls, paint all the trim, including the windows, cerulean blue. Have no curtains, just white roller-shades that "disappear" up into the moulding. Cover the bed with blue-and-white striped fabric, and place it between the windows. On the wall above it, paint bold swooping curtains, blue-and-white-striped like the bed....

Make a small country bedroom look larger by covering everything in it with the same primly patterned fabric. (You can still find dress materials that are just right for this.) If you can come by a metal chest, have it enamelled, like Battersea, and stencilled with the fabric pattern. All of this is especially pleasant against shiny dark green or egg-plant walls. (See a room like this on page 65.)

Et cetera: You can fill loose minutes gracefully—and liven up your French chairs—if you make polka-dotted needlepoint: Say, magenta dots of pale pink.... Over a door or a window in a rather mannered room, paint three little malachite urns, or a basket trailing vines.... And have the courage to paint your modern reproduction-pieces; a good paint job has more distinction than a bad wood finish. Consider the possibilities of painted stripes and plaids for tired old maple and mahogany chests....

Luke Kelly has these ideas about curtainless windows: Paint bamboo poles dark green, and run them up each side of the window. At the tops, hollow out spaces to hold water, and fill them with magnolia leaves.... Over a window or door in the country, make an arrangement of garden tools; paint the handles red, and gild the rest....

Use a collection of china, instead of chintz, at your dining room windows. Build shelves up each side of the windows, and on them set teapots and plates. At the top, instead of valances—your handsomest platters.... Or give a dining room a wonderful light-struck look by building glass shelves right across the windows, and placing on them glass *(Continued on page 128)*

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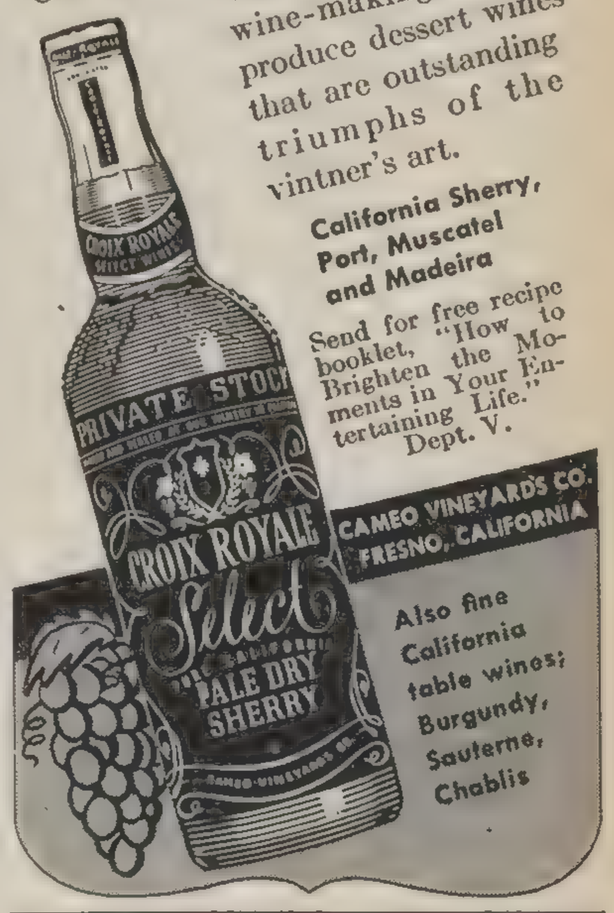

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WHAT YOU OUGHT TO KNOW

(Continued from page 125)

considering these proposals and they will be submitted to Congress for ratification, perhaps before the opening of the San Francisco conference. As soon as countries having sixty-five per cent. of the total quotas accept the proposals by the forty-four nations represented at Bretton Woods, the Fund and the Bank go into effect.

UNRRA

To provide relief to those United Nations which had been both invaded and did not have the foreign exchange to pay for that relief was the primary object of the agreement setting up the United Nations Relief and Rehabilitation Administration. To do that the representatives of forty-four United and Associated Nations signed the agreement at the White House on November 9, 1943. (It was the first United Nations agency.)

The aim of UNRRA was limited. It was not to aid Allied nations, like France, which could pay. It was not to aid ex-enemy countries like Roumania. (Some of UNRRA's limitations have now been modified. Food and clothing have gone to France. Supplies are going to Italy, paid by a special fund of $50,000,000 given by UNRRA.)

The operation of UNRRA is limited by its finances. Each nation was to put up one per cent. of its national income for the year ending June 30, 1943. The total fund was to amount to $1.8 billion, of which the United States' quota was $1.35 billion. Only ten per cent. of this total was to be cash. Each nation could give ninety per cent. of its quota, in credit for goods within its own boundaries. (This was later a handicap in buying supplies.) But so far UNRRA's operations have been most hampered by its number three priority in supplies and shipping.

So far UNRRA has done the following: It has taken over camps in the Middle East sheltering 40,000 refugees, mostly from Greece and Yugoslavia. It has begun operating camps and hospitals in Southern Italy and has sent supplies there for limited relief. Medical supplies have gone to Czechoslovakia and are on their way to China. UNRRA working missions are assisting the military in Greece and Yugoslavia at the request of the Allied Armies. UNRRA exploratory missions are ready to estimate Norway's needs as soon as Norway is liberated, and are ready to go to Poland and Czechoslovakia as soon as Russia gives permission. (UNRRA is also waiting for shipping space to send supplies to Greece, Yugoslavia and Poland.)

This aid is just a trickle now, for UNRRA's job lies ahead. Its position will be strengthened if it is incorporated into the world charter at the San Francisco conference.

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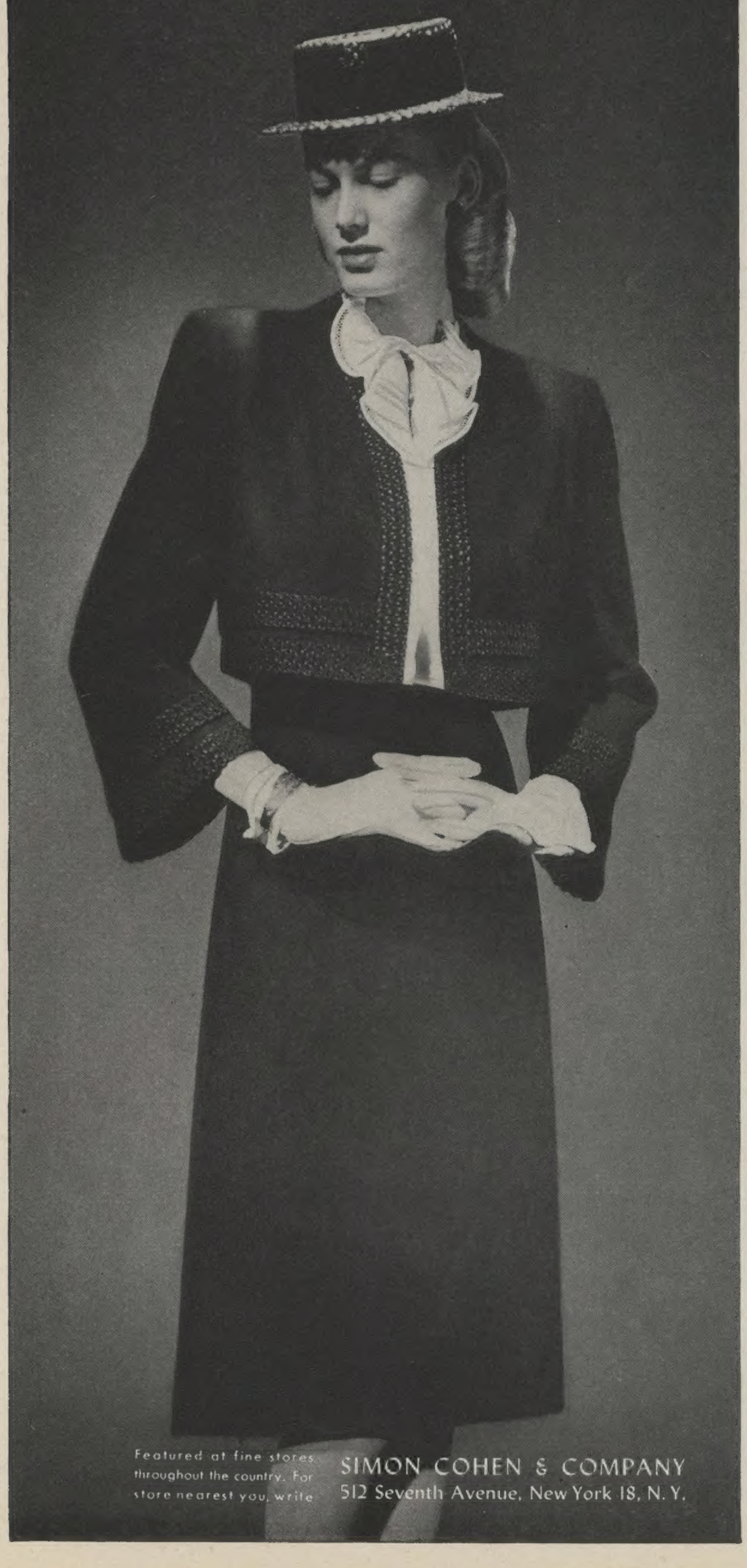

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Vogue's Junior Fashions, shown on pages 90-93, can be found in many shops throughout the country. The listing below indicates the particular clothes available at each of the listed shops.

THE PLAID GINGHAM PLAY DRESS—Page 90

Atlanta, Ga. . . . . Davison, Paxon Co.
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Ft. Wayne, Ind. . . . . Wolf & Dessaucr
Honolulu, T. H. . . . . The Liberty House
Los Angeles, Cal. . . . . Bullock's
Muncie, Ind. . . . . Ball Stores, Inc.
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Pittsburgh, Pa. . . Kaufmann's Dept. Store
Portland, Ore. . . . . Meier & Frank Co.
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Seattle, Wash. . . Frederick & Nelson, Inc.
Syracuse, N. Y. . . . . Flah & Co.

IDEAS TO LET

(Continued from page 126)

bowls and vases, filled with clear water at various levels. Add broken hunks of crystal, crystal candle holders with white candles. Make the window shades pale grey or silver, and border the windows with strips of mirror.

Camouflage an ugly stair-rail by hanging it with a slipcover of festive chintz, trimmed with heavy green string fringe. Keep this hall from looking too busy by hanging an old cane-rack instead of pictures on the wall....

If some window on the ground floor of your country house looks out on an ugly view, put a high white picket fence just outside the window, and set a row of potted plants on the floor inside, under the sill....

Miscellany: You might decorate your summer table with four fingerbowls tightly bunched with parsley and carnations.... You can make a small bedroom look twice its size by painting everything in it pink, including the floor; using pale pink string rugs, and pink crêpe de chine at the windows.... There's some fine new outdoor furniture made of natural oak, faintly Louis XV in design, and cushioned with water-repellent fabric. You'd do very well to have it pink-cushioned, use it on a terrace, paint the doors from the house grey, and have a huge wooden table with a slate top....

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